

GUITAR

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HISTORIC
INTERVIEW AND
PHOTO SHOOT!
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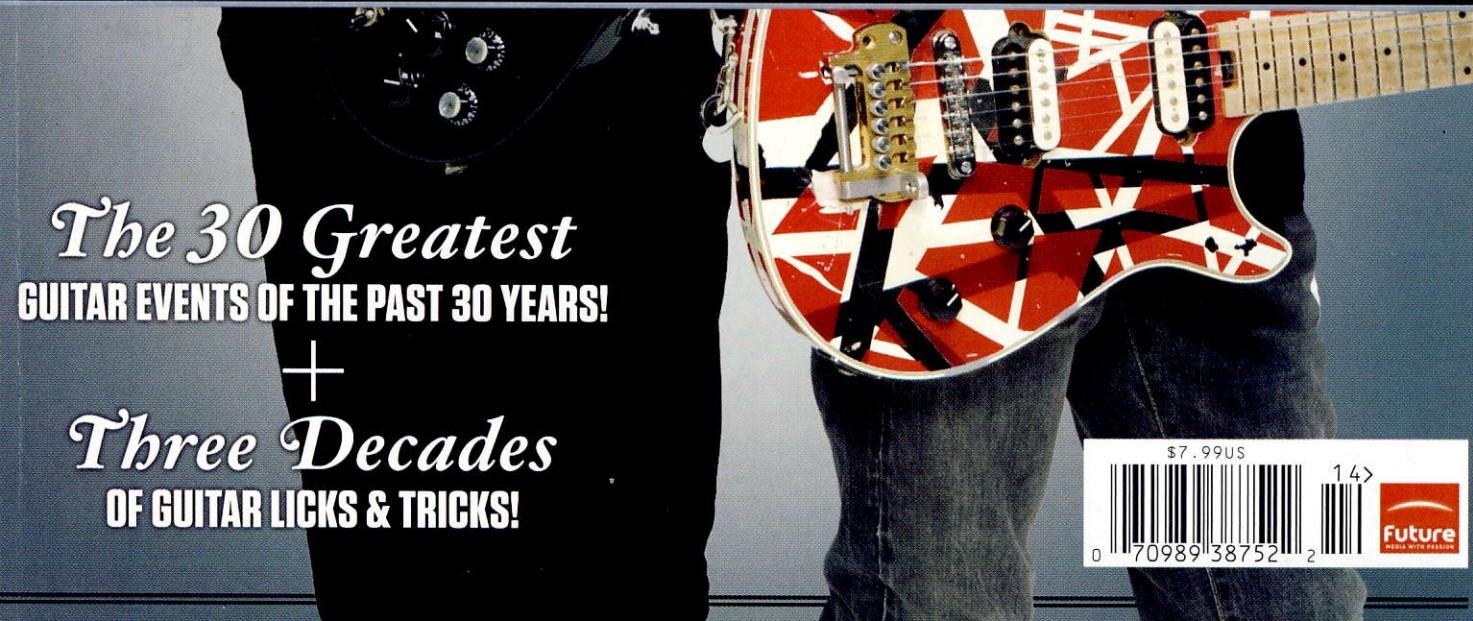
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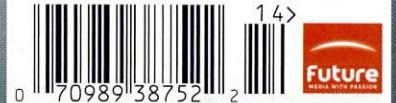


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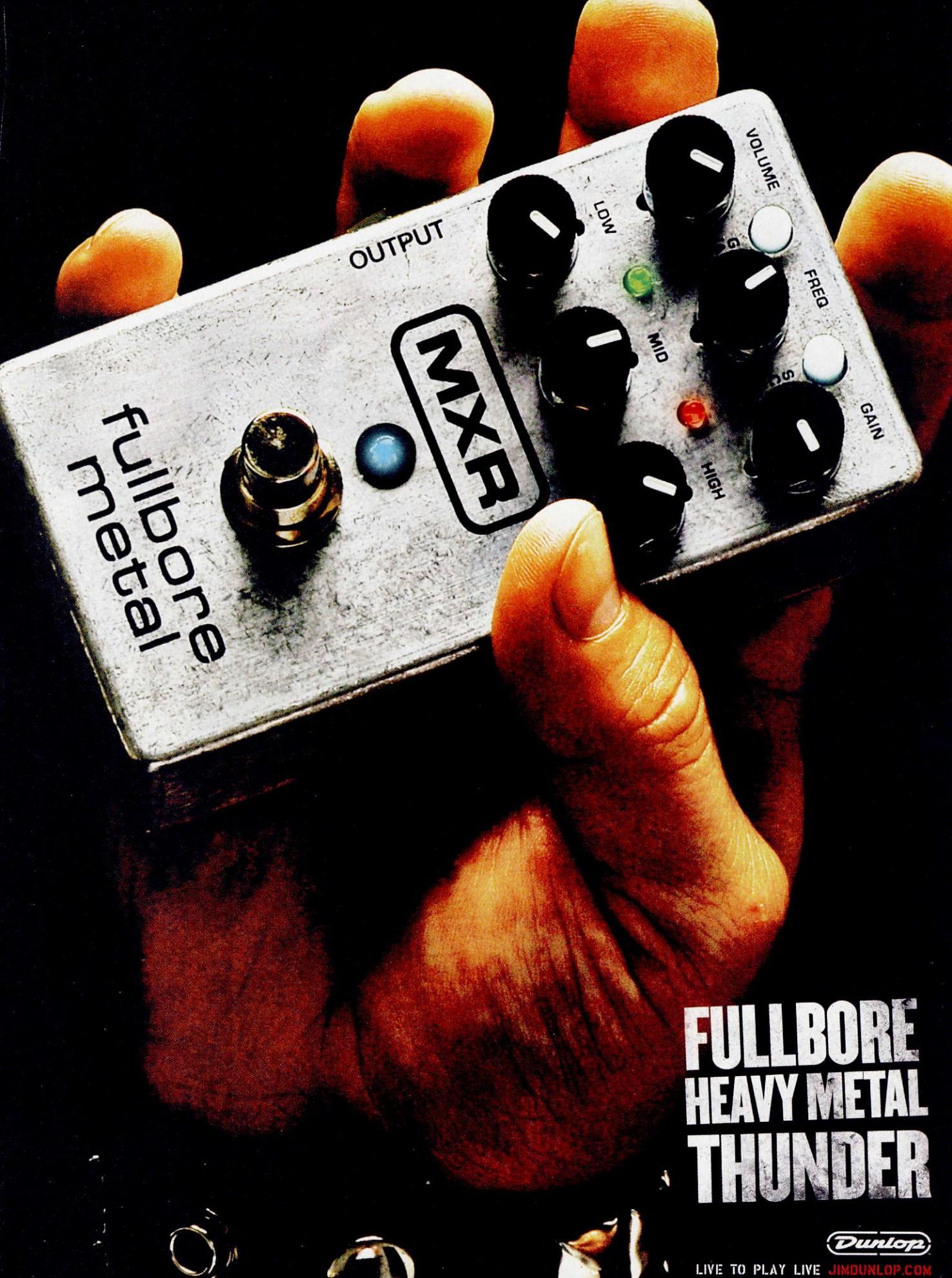
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TONY IOMMI & EDDIE VAN HALEN

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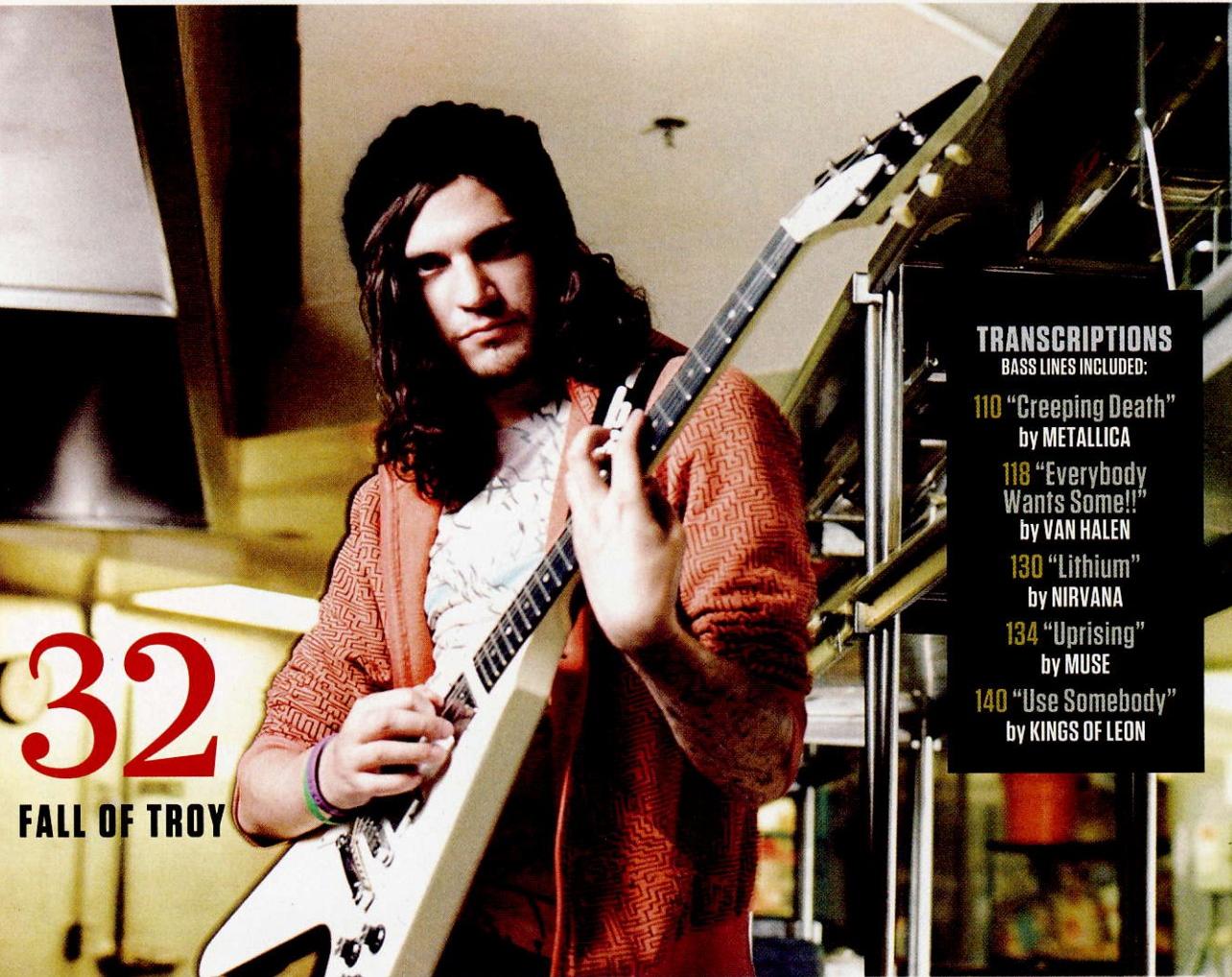
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VOL. 30/NO. 14 ★ ANNIVERSARY 2010

30 ROCK!



THIRTY IS A mystical number. It's the total number of major and minor keys in Western tonal music (including the enharmonic equivalents, of course!). It's slang for "pornography," due to its representation as the Roman numeral XXX. Thirty is the number of uprights that form the Sarsen Circle at Stonehenge, and there are 30 tracks on the Beatles' monumental "White Album."

But 30 is also the age at which a person reaches some semblance of maturity and comes into his own. We'd certainly like to think this is true in our case. *Guitar World* turns 30 this year, and we've never been more plugged in and poised to bring you the very best in guitar journalism.

In the past few years, we've worked hard to keep pace and

change with the times. We've embraced the digital age like no other music magazine in America, bringing you a disc with every issue, two great web sites (guitarworld.com and tabs.guitarworld.com) and an incredible array of instructional DVDs that we make available on the newsstand and on our online store (guitarworld.com/store). And, trust us, there's more to come.

As if that weren't enough, beginning with this issue, we've redesigned our departments and upgraded our paper for a more engaging and dynamic package. Starting next issue, you'll find new departments and fresh columns that will keep *GW* the "go-to" place for guitar instruction.

Of course, it must be pointed out that none of this would be possible without the incredible efforts of our staff and the cooperation of people like this month's iconic cover artists. We want to extend a huge thank you to Edward Van Halen and Tony Iommi for helping us make this special issue one to remember. For that matter, we'd like to thank all the great artists who have let us into their world for the past three decades, and all of you, our loyal readers, for your support. In the end, it's all about the music and the people that create it.

—BRAD TOLINSKI
Editor-in-Chief



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SOUNDING BOARD

Mega Mag

JUST WANTED TO SAY thanks for the cover story on Jerry Cantrell [December 2009]. The magazine arrived in my mailbox the day after I saw Alice in Chains live in Cleveland and—as your article attests—Jerry still rocks and remains relevant. The Dave Mustaine feature was also very insightful. Here's a guy, long misunderstood, who seems contemplative and humble (even though he's shredding in top form on Megadeth's new *Endgame*). I enjoyed Dave's singular perspective and his many analogies for looking at the world, like how he views possible retirement (it's better to pass the baton than have it taken from you) and songwriting with others (the chicken contributes an egg, but it's the pig's ass on the plate). The "new Dave" didn't have a disparaging remark for anyone. Rather, he complimented upcoming guitarists and acknowledged that some rookies out there are better than he is. He told of how he welcomes



constructive criticism from his wife and others. Who is this guy? Would the real Dave please stand up? Seriously, though, I'm glad Dave is content in his personal life and with Megadeth. The man is a legend that is too often overlooked.

—Peter M. Roche

Ace Kissers

I WAS GLAD TO SEE Ace Frehley featured in the December issue and to learn that he's finally

gotten clean and sober and has a new album out after 20 years. If Kiss gets elected into the Rock and Roll Hall of Fame in 2010, Gene Simmons and Paul Stanley should do the right thing and let Ace and [former Kiss drummer] Peter Criss attend the induction ceremony with them. Otherwise, it would just be a slap in the face to two guys who helped make Kiss what it is today.

—Jeffrey Osgood

THANKS FOR THE great article on Ace Frehley. He influenced everyone from Dimebag Darrell to Paul Gilbert and made a generation of kids want to play guitar, and the importance of that cannot be measured.

—Chris Calvert

Sun Worship

IMAGINE MY SURPRISE when I flipped through the December issue and found an article on the mighty Sunn O))). I felt stupendously satisfied while reading the article, absorbing glorious knowledge about this

enigmatic duo's setup. When I was finished reading the article, I spun the band's fantastic 1998 debut *The Grimmrobe Demos* and imagined the hordes of cheesily tattooed teenybopper emo weenies that usually fill your pages month to month running in fear of Sunn O))).'s doom/power/ambient/drone greatness. Here's to hopes of more coverage of great, free-thinking artists and less flavor-of-the-month fakers!

—Stephen Snyder

MY WIFE RECENTLY announced that she was sick of listening to me learning to play heavy metal lead for the past two years and that she planned to buy me an acoustic guitar for my birthday so I could play something she liked. Then the November issue of *Guitar World* arrived in my mailbox, so I spent the next couple of weeks secretly learning from Jimmy Brown's superb video lesson on how to play the Beatles' "Here Comes the Sun." On my birthday my wife presented me with a sweet-sounding Takamine acoustic, and she was delighted to hear me play what just happens to be one of her favorite songs. Thanks, Jimmy!

—Dave Wheeldon

Shredded Feat

I JUST FINISHED reading the Kings of Shred issue of *Guitar Legends* magazine. Steve Vai's 30-Hour Workout gave me exactly the kind of direction I've needed lately. You guys always do great interviews and have excellent writing and in-depth articles. Consider my *Guitar World* subscription renewed!

—Dan Marois

And the Winner Is...

THANK YOU VERY much, *Guitar World*! I won tickets to see Santana in Las Vegas, and the show was amazing! He can make that guitar sing with an emotional touch that nobody can even come close to imitating. He is not the fastest or flashiest player, but you can hear him speak through his PRS and his message was well received. Once again, thank you!

—David Cornejo

DEFENDERS OF THE FAITH GUITAR WORLD READERS IN THE SPOTLIGHT



RYAN PRESTON

AGE 24

HOMETOWN Louisville, KY

GUITARS Ferrari Orange Dean Vendetta 3, Kramer Vanguard, Jackson KE3 Kelly

SONGS I'VE BEEN PLAYING "Tornado of Souls" by Megadeth, "Man in the Box" by Alice in Chains, "Painkiller" by Judas Priest, "Aces High" by Iron Maiden

GEAR I MOST WANT Boss G-10 multi-effect pedal, Peavey 32FX 32-channel mixer, Road Runner effect pedal board, Dean Dave Mustaine Signature V



JIMMY AND JAMES MARTIN

AGES 38 and 5

HOMETOWN Massapequa Park, NY

GUITARS Charvel So-Cal Style 1, Ibanez RG550 20th Anniversary, Ibanez RG350DX

SONGS I'VE BEEN PLAYING "In My Dreams" by Dokken, "I Don't Know" by Ozzy Osbourne, "Cold Gin" by Kiss

GEAR I MOST WANT Gibson Ace Frehley Signature Les Paul



MELISSA DEGOTT

AGE 16

HOMETOWN N/A

GUITARS Dean Dime-O-Flage, Ibanez EWC30ASE RLG, Cort G260, Cort Earth 202, Peavey Rockmaster

SONGS I'VE BEEN PLAYING "I'm Broken" by Pantera, "Blooddrunk" by Children of Bodom, "Nemesis" by Arch Enemy

GEAR I MOST WANT Marshall TSL100 half stack

SEND LETTERS TO: The Sounding Board, *Guitar World*, 149 Fifth Avenue, 9th Floor, New York, NY 10010, or email us at Soundingboard@guitarworld.com. All subscription queries must be emailed to GWCustserv@cdsfulfillment.com. Please do not email the Sounding Board with subscription matters.

TUNE-UPS

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Good Rockin' Tonight

Jeff Beck plays an evening of rock and roll favorites for Jimmy Page and a select audience in London.

[By PETER MAKOWSKI]



JIMMY PAGE AND Ronnie Wood were among the elite audience members in attendance when Jeff Beck played a special one-off show of vintage hits on September 21 at the indigO2 in London's O2 arena.

"These are the songs we used to play in my front room, when we first met," Page enthusiastically exclaimed as his old pal Beck led backup group the Imelda May Band through a selection of songs that included "Rock Around the Clock," "Shake, Rattle and Roll" and the Les Paul & Mary Ford hit "How High the Moon." The show was a unique treat, thrown for a select audience of American Express cardholders and Beck's closest friends.

Looking a little nervous, and without his usual pyrotechnics and camouflage, Beck hit his stride about four numbers in with "Train Kept A Rollin'," where he played a swampy, dirty-sounding minimalist solo that was the antithesis of his usual complex fret work-outs. It was followed by "Poor Boy," a nod to Chess Records, and "My Baby Left Me." May, a veteran of the Candy Box Burlesque Club, displayed her torch singer credentials during the evening with spine tingling renditions of "Remember (Walking in the Sand)" and "Cry Me a River," among others.

Beck was clearly moved by the audience's ecstatic response, and he relaxed as the evening went on. At one point he announced, "Back in the old days, when the singer got knackered we had to fill in with an instrumental. This is the tune that made us all go out and steal a Fender Stratocaster. Unfortunately, I didn't get away with it." With that, he led the band in a robust take on the Shadows' "Apache," followed by Johnny and Santos' "Sleepwalk."

During the course of the evening, Beck played a variety of guitars, including a butterscotch Fender Custom Shop Relic 1951 No-Caster, an oxblood Gibson Custom Shop 1954 JB Les Paul prototype, a black Fifties-era Gretsch 6128 Duo Jet with fixed-arm Bigsby and a white Supro Dual Tone.

The evening concluded with a performance of the old standard "Somewhere Over the Rainbow"—a fitting end to a show that, for those lucky enough to be in attendance, was nothing less than a dream come true. □

Skeletonwitch

A Witch in Time

[By BRAD ANGLE Photo by ANGELA BOATWRIGHT]

WE DIDN'T BUY white high tops, pull a denim vest out of the closet and become a pizza-loving thrash-revival band," Skeletonwitch guitarist Scott Hedrick says, and laughs. "That's never what we've been about." For proof that Skeletonwitch are more than an Eighties throwback act, you need only look past the obvious, though skillful, thrash sections on their latest CD, *Breathing the Fire*, to see that they've woven together black, death and NWOBHM styles to create their own ripping blend of extreme metal.

When they entered the studio to record *Breathing the Fire*, Skeletonwitch knew they wanted to push the limits of what they achieved on 2007's fan-favorite *Beyond the Permafrost*. Accomplishing this goal was a two-part process for the Athens, Ohio, group. The first stage required that they find a producer that would help expand their sound without losing its raw



edge. To that end, they recruited seasoned vet Jack Endino (Nirvana, High on Fire), because of his ability to "make a massive record that still sounds old-school," says Hedrick.

The second stage in Skeletonwitch's plan was to challenge themselves as players and composers. "Many bands

will only do those Iron Maiden guitar harmonies," says Nate Garnett, the band's primary songwriter and Hedrick's co-guitarist. "So in a song like 'The Despoiler of Human Life,' I'll have a harmony section that blasts into brutal death metal which goes into what we call the 'Bob Seger' solo. The contrast creates those chill-giver moments that make your hair stand up."

To deliver the tight, distorted tones heard on *Breathing the Fire*, Garnett and Hedrick paired some new custom First Act Explorers with their road-tested Marshall JCM2000 rigs. Garnett says, "We don't use any effects. The JCM2000s create a lot of distortion, but you can still get the clearness and the bite out of them. They're gnarly, like a pack of wild dogs." □

ON DISC!

BETCHA CAN'T PLAY THIS [BRENDON SMALL OF METALOCALYPSE]



"THIS IS A FAST RIFF from a new song called 'Death Support,' from *The Dethalbum II*. It's played in 'C standard' tuning, which is standard tuning down two whole steps (low to high, C F B♭ E♭ G C).

"The first part of the riff [bars 1-3] is a single-note line in 13/4 that begins with double hammer-ons and pull-offs followed by some palm-muted down picking and tremolo picking, with the three techniques rotating and repeating. In bar 3, I substitute dissonant tritone power chords in place of the tremolo-picked single notes, which makes for a better transition into the riff's second part. The trickiest part of playing these first three bars is transitioning from one technique to another. Try to master each segment separately, and then work on stringing them together.

"The second part of the riff, beginning in bar 4, is in 6/4 and involves the use of increasingly wide fret-hand stretches. You start out playing a compact power chord figure interspersed with single notes. The bottom note then drops down chromatically in each bar, creating a wider span between the two notes that comprise the chords. In bar 8, the descending note jumps over from the A string to the low E and continues dropping down one fret in each successive bar until bar 11, wherein you need to reach from the third fret all the way up to the ninth." □

Tune down two whole steps (low to high, C F B♭ E♭ G C). All music sounds two whole steps lower than written.
Elec. gtr. w/dist.

1 P.M. (trem. pick)

2 P.M.

3 P.M.

4 P.M. P.M.

7 P.M. P.M.

10 P.M. P.M.

Immortal

Cold Cuts

[By MIKAEL WOOD Photo by JIMMY HUBBARD]

ABBATH DOOM Occulta has a cold. "You know this—how do you call it—*sinusitis*?" the frontman of Norway's Immortal asks over the phone from his home in Bergen. In his accented English, the word takes on a kind of audible stench. "It fucking sucks!"

His stuffy nose aside, Abbath is in relatively high spirits, and with good reason: his legendary black metal band, Immortal, has just released its first studio album since 2002. Titled with typical good-times optimism, *All Shall Fall* demonstrates how undimmed Immortal's power remains two decades after the group's formation. The album reflects, Abbath says, "a natural development" of the Immortal sound. "It's only seven songs, but it's very diverse. It sounds like classic Immortal in a new fashion."

In Immortal's original lineup, Abbath served as the group's bassist, but when founding guitarist Demonaz Doom Occulta developed tendonitis in 1997, Abbath took over guitar duties. Currently, Demonaz writes Immortal's lyrics and serves as Abbath's trusted adviser. "He sits with me when I put on my war paint before a show," the frontman says. "We always listen to Motörhead. It's a very special thing."

When Immortal broke up in 2003, Abbath formed I, a black-metal supergroup with members of Gorgoroth and Enslaved. The group rarely performed, however, and before long Abbath felt the urge to be onstage again, prompting him to reform Immortal, in 2007. The quality of the live shows convinced him and Demonaz that the time was right for a new album.

Although Abbath insists that he and his bandmates are no more interested in pleasing the outside world than they've ever been, he concedes that black metal occupies a very different cultural space now than it did during Immortal's original run. "It's gotten more attention, that's for sure," he says. "And there's a new generation coming up. My son is 15, and there are kids in his class like, 'Oh, you're Abbath's son!'" As for the boy himself, "He's not so much into what I do," Abbath admits. "He likes AC/DC and Iron Maiden." □

A X O LOGY

GUITARS ESP NV STD, ESP LTD V-401 DX

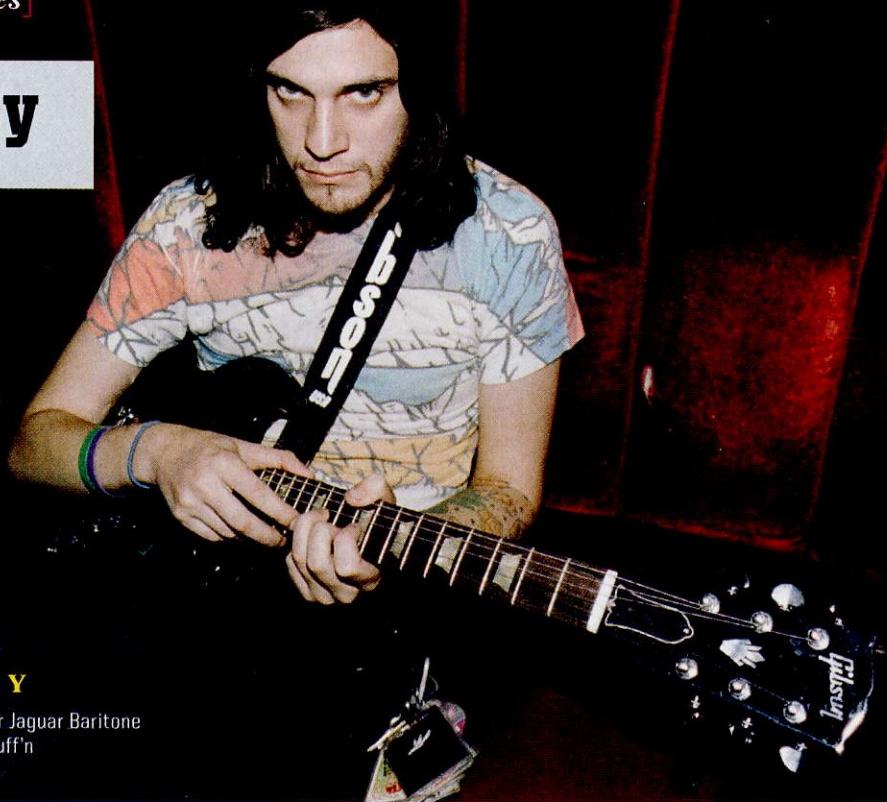
AMP ENGL Powerball E 645

STRINGS Dean Markley Blue Steel



Fall of Troy

Changing Times



A X O L O G Y

GUITARS 1967 Gibson Flying V, Fender Jaguar Baritone
EFFECTS Electro-Harmonix English Muff'n
STRINGS Ernie Ball

[By MIKAEL WOOD Photo by PAMELA LITTKY]

FALL OF TROY guitarist Thomas Erak has always known that his band's songs are stylistically complex. But it wasn't until the art-punk trio made its latest effort, *In the Unlikely Event*, that he realized just how complicated its tunes are. The revelation came as Fall of Troy worked on the record with industry veteran Terry Date.

"This record was the first time we ever recorded to a click track," Erak explains. "I never realized how many tempo and meter changes we have!"

The fact is demonstrated on *In the Unlikely Event*. The songs swerve from wah-wah spazz-funk ("Panic Attack!") to double-time speed metal ("Straight-Jacket Keelhauled") to jazzed-up screamo ("Battleship Graveyard"), all within the album's first 10 minutes. Throughout the record, Erak performs some burning guitar work, nowhere more than on "Dirty Pillow Talk," where he pulls off a sort of post-hardcore version of Tom Morello's famous

air raid siren attack.

Erak views his brazen virtuosity as something of a rejoinder to "hipsters who don't like records that sound good because it's not cool to." But he is also proud that *In the Unlikely Event* shows off his impressive chops as well as Fall of Troy's growing compositional maturity. "When it comes to guitar wizardry, I definitely wanna be a sorcerer," he says. "But I wanna do it in a way that creates magic." □

INQUIRER [BY RANDY HARWARD]

Jeff Hanneman OF SLAYER

What inspired you to start playing guitar?

I was really into metal when I was growing up. It was just something I thought I could do and wanted to try.

What was your first guitar?

A Les Paul. I can't remember how old I was. I got a job and saved my money until I had \$500. Two months after that, I met Kerry [King], and that's how Slayer got started. I worked in an office building at the time, and this other band practiced in one of the rooms. After work, I'd go hang out with those guys and play, just to learn the instru-

ment. Kerry was actually trying out for that band, but we were more in tune with one another, musically speaking, so we decided to start a group. He also played with Tom [Araya] in another band, and he knew a drummer that lived on his block. So it all just fell together.

Was Kerry more advanced than you as a guitarist?

Oh, big-time. He'd been playing for five years or something. I'd been playing for two months. But I wrote our first song.

What was the first cover song you learned?



I'm not sure. During our first year, we were playing Priest and Maiden cover tunes all the time while we figured out what we wanted to do as a band. At the time I was getting out of metal and into punk. That's how Slayer's sound came together—it's the speed of punk combined with the big riffs of metal.

What do you recall about your first gig?

I was nervous as fuck before we went on, but as soon as we started playing, I loved it, because I loved showing off. Once I got up there, I was like, Yeah! This is great!

Have you ever had a nightmare gig?

Equipment failures really piss me off. I literally start throwing guitars. That gets me upset. You're jamming along, checking out the crowd and having a good time, and then your equipment goes down. You can't just stop the show and say, "Oh, Jeff's got a guitar problem."

Do you have a favorite piece of gear?

I have two guitars I no longer play because they're so beat-up. That first Les Paul that I bought is special to me. I also have a Jackson guitar that I played to death.

Do you have any advice for young players?

Play as much as you can. That's what I had to do because of my inexperience. And don't get frustrated. □



Michael Angelo Batio

Twist and Shred

[By STEVEN ROSEN]

MICHAEL ANGELO BATIO

No one messes around when it comes to giving his heroes their props. Back in 2005, the Chicago shredder recorded *Hands Without Shadows*, an instrumental celebration of Ritchie Blackmore, Jimmy Page, Joe Perry and other personal guitar gods. The record hit home with fans, so he recorded a follow-up album, the recently issued *Hands Without Shadows 2: Voices*. As the title suggests, this one sports a singer, vocalist Warren Delevy Jr. On it, Batio honors his heroes with reinventions of their songs and, in some instances, medleys of their biggest tracks. For example, on "Clapton Is God" Batio fuses Derek & the Dominos' "Layla" with Cream's "Badge."

Batio says, "I paid homage and tried to play these songs with reverence and

respect. For example, on 'Clapton Is God,' I could have played a bunch of riffs over the verse of 'Layla,' but I didn't like that. And on the solo for 'Badge,' I could have played it exactly like Clapton. But I wanted to say to people, 'This is one of my all-time favorite solos, and this is how I play it.'"

On Megadeth's "Symphony of Destruction" (featuring former Shrapnel stable mates Vinnie Moore and George Bellas) and "Tribute to Randy: You Can't Kill Rock and Roll," Batio kicks out the jams with complete reinterpretations. But the track that has garnered the most attention is "Tribute to Dimebag," his fusion-like rendition of Pantera's "Cowboys from Hell." Trying to cop Dime's monstrous rhythm chops proved challenging, even for a guitarist with Batio's formidable talents.

"You really have to have a feel to play the groove that Dimebag plays over the drums," he explains. "I've always wanted to show people, 'Look, there's another side to being a good lead player, and that's being a good rhythm guitarist.' And there's no better metal song than 'Cowboys from Hell' to do that with."

Whether Michael Angelo channeled the ghosts

of past masters or bowed at the altars of modern-day maestros, he was able to leave his own unique fret-burning fingerprint behind. "I like showing where I came from," he says. "I'm like the live version of *Guitar Hero*. Kids can hear these classic songs and see a player like me who puts a different twist on it." □

A X O L O G Y

GUITARS Dean Custom 450, Dean MAB 1 Armorflame signature model, 1986 Fender Stratocaster

AMPS Fender Twin Reverb (clean tones), Boogie Dual Rectifier (distortion/rhythm tones), Marshall JCM2000 (lead tones)

EFFECTS T-Rex signature overdrive, T-Rex Replica delay/echo

STRINGS Ernie Ball .009s (lead), .010s (rhythm)

DEAR GUITAR HERO

Brad Gillis and Joel Hoekstra OF NIGHT RANGER

One took over for Randy Rhoads after the guitarist's untimely death, and the other can be seen on Broadway in Rock of Ages. But what *Guitar World* readers really want to know is...

[Photo by JUBIN HYTE]

► Brad, you manipulate feedback in the solo of "Sister Christian" so fluidly. How were you able to do that?

—Adam Parness

My Mesa/Boogie was key to the creation of that solo. Those amps have always helped me get the sustain I need for my personal style. I'm not a speedster player; I work off of sustain and harmonics, so we basically just had the Boogie cranked super loud, and I had a long cord going into the console room. And I could just sit there and hit a note, and there would be this loop of endless feedback. I'd just work off that and incorporate some of my whammy bar stuff.

► Joel, how did you get the Night Ranger gig?

—Svetlana Baiul

Kelly [Keagy, *Night Ranger* drummer] and I had worked together in this Eighties pick-up band in the Midwest, and we played [*the Night Ranger hits*] "Don't Tell Me You Love Me," "Rock in America" and "Sister Christian." He was surprised when we'd do "Rock in America" and I'd actually pull off the eight-finger tapping solo. So he kind of tucked that information away. When Jeff [Watson, former *Night Ranger* guitarist] left the band, Reb Beach took over for a while, but he had to go back with Whitesnake, and that's when they contacted me. They were in Japan with

Reb at the time, and they gave me a list of 25 tunes to learn. I was freaking out—I had maybe 10 days to get the songs together, leads and everything. The first time I played with them, I met Brad right before we went onstage, basically. But everything went really well.

► Joel, you've made two fusion albums and an acoustic record, and your background has more to do with classical guitar than rock. Is what you're doing now with the Broadway show *Rock of Ages* and *Night Ranger* kind of your way of rebelling?

—Kurt Mueller

Not really. Actually, these days I'm kind of back to what got me into guitar in the first place: the energy that comes from performing great rock tunes onstage. I think most players go through a phase where they're learning things and moving away from what initially triggered their interest, but I think everyone comes back to the original reason why they started playing in the first place, and for me it's that energy. When I play, I find myself in the mindset of Angus Young at times—just being an over-the-top showman and bringing tons of energy to the music. That's what's so great about playing with *Night Ranger*. These dudes throw down like it's still 1983.

► Joel, how did you get involved in *Rock of Ages*?

—Adam Parness

► Brad, *Night Ranger* was unknown and just getting off the ground when you left to play with Ozzy after Randy Rhoads died. After you came back to the band, had your experience with Ozzy influenced your approach to *Night Ranger*?

—Evan Caprizny

I got my stage presence together on the road with Ozzy. I'd been thrown to the wolves—I went from playing to five thousand people a night to 20 thousand a night with Ozzy. The main thing I learned was professionalism and showmanship, and of course I grew from playing Randy's parts, as well. It was quite a learning experience and definitely the heaviest time of my life.



ON DISC!
Be sure to check out the video lesson with Brad and Joel on this month's disc!

I moved to New York to do a show about Janis Joplin called *Love, Janis*. I had done something like 1,400 performances—I cut my teeth doing the theater thing. I had also done the Phil Collins show *Tarzan*, and the music supervisor for *Rock of Ages* was the keyboard player for that. So when this Eighties rock show came around, they thought I was the perfect choice. I mean, how many Broadway pit guys look like this [*points to his long hair and tattered jeans*]? How many of them warm up with shred guitar before playing all these show tunes? [laughs] So I was a natural fit for it, and when they found out I was playing with *Night Ranger*, it just kind of sealed the deal.

► Brad, your whammy bar work is one of your trademarks. How, and at what point, did that become such a huge part of your playing?

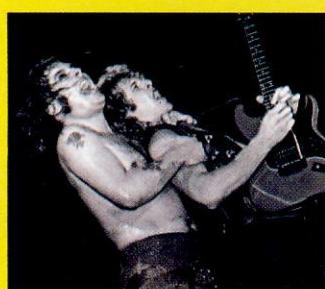
—Richard Sarafian

When Van Halen came out in the late Seventies I was very intrigued by the harmonic dive bomb, so I ended up getting myself a Floyd Rose. I wanted to be a little different, so I just took what Eddie Van Halen did and reversed it: I bring the bar down low first, hit the note, and then I bring it back up. All my guitars have floating bridges; you can do this on all Strats—just loosen the springs until you can bring the bar up and down. I use Big Bends Nut Sauce to help keep the strings in tune.

► Joel, do you have any tips for getting started with eight-finger tapping?

—Mickey Malnato

To develop your right hand, I'd recommend trilling every finger combination. Set down your index finger and just trill with your middle finger, then index-ring, then index-pinkie. Next, try planting your middle finger and trilling with your ring finger, then with your pinkie. After that, put down your ring finger and trill with your pinkie. It's easier if you stand up, and you can even do it while you're watching TV. It's a great way to get started with this technique. □



night to 20 thousand a night with Ozzy. The main thing I learned was professionalism and showmanship, and of course I grew from playing Randy's parts, as well. It was quite a learning experience and definitely the heaviest time of my life.



Band of Skulls

Bones Spur

[By JOE BOSSO Photo by JUSTIN HYTE]

VICIOUS AS A RABID dog and gentle as a kitten—both descriptions suit the music on *Baby Darling Doll Face Honey*, the debut album by the U.K.'s newest buzz trio, Band of Skulls. It's one of those rare, mega-hyped albums that lives up to its promise.

Comprising guitarist Russell Marsden, bassist Emma Richardson and drummer Matt Hayward, the scruffy gang from Southampton has been attracting boatloads of attention recently. In addition to winning accolades, Band of Skulls earned a spot, alongside Death Cab for Cutie and Muse, on the newly released *Twilight Saga: New Moon* soundtrack.

"How we suddenly became this buzz band is all rather strange," Marsden says. "There's really no magic formula for how it all happened, though, other than

we put in a lot of time and hard work. Things don't happen by accident; you have to be prepared."

Band of Skulls apprenticed by playing dingy clubs and parties, but it wasn't until they set up their own pub and played residency gigs that people started to take notice. "If anything, we made our own luck," Marsden says. "Plus, I think it's our sound. I sing, as does Emma, so you get a nice balance of voices, a sweet-and-sour kind of thing."

Add to that a raging chainsaw guitar attack, heard on blazing songs such as "I Know What I Am" and "Fires." Says Marsden, an admirer of both Billy Corgan and Jimi Hendrix, "I think I get a bit of my guitar style from a lot

of American acts. I like guitarists who are daring, who take chances and play 'outside the box,' as it were. When you listen to Hendrix or those early Smashing Pumpkins records, you can't not be influenced. Play with your heart, not your head, I say. If you do that, everything else will fall into place." □

A X O L O G Y

GUITARS New and vintage Fender Jazzmasters, Danelectro Dano Pro

AMPS Fender Hot Rod DeVille 212, Fender Vibro-King

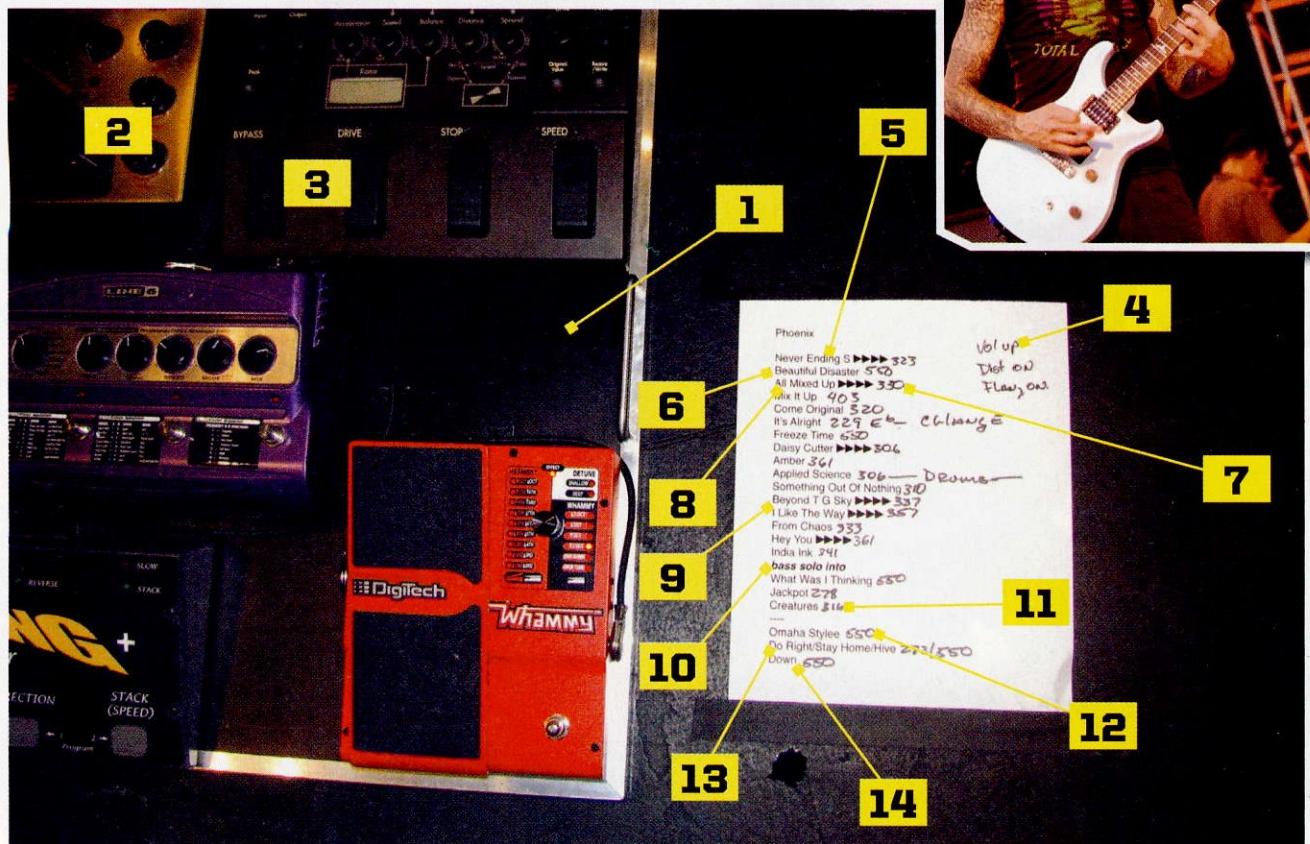
EFFECTS Electro-Harmonix Big Muff, Dunlop Cry Baby wah

STRINGS D'Addario

Tim Mahoney of 311

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[Interview and Photo by BY NICK BOWCOTT]



1. "PARTY" PEDAL BOARD "I have two pedal boards onstage—my main one and this one, which is in a loop on that main board. We call it 'the Party Board,' because it has all the fun, sound-scape, special-effects type stuff on it."

2. ELECTRO-HARMONIX DELUXE MEMORY MAN DELAY "I mainly use this for dubbing out delay spikes on some of the reggae songs and at the end of songs. I really love the Memory Man because it has knobs for everything, so you can manipulate the sound easily."

3. KORG TONEWORKS G4 ROTARY SPEAKER SIMULATOR "I use this a lot throughout the show. I just have a fast and a slow setting. Out of all the rotary effects out there, this one is by far my favorite. It's a really nice effect."

4. NOTE TO TECH "This is there to remind my tech, Andres [Torres], that the flanger needs to be on, all the volumes need to be up, and the dirty amp needs to be selected on the pedal board before we come on. I come out playing from the other side of the stage, so that stuff needs to be up and running so I can do my Van Halen, muted-flange thing, which I use to start the first song, 'Never Ending Summer.'"

5. "NEVER ENDING SUMMER" "This is actually one of the more difficult songs to play, and it's off our new album, *Uplifter*. It incorporates a 311 chant that our fans came up with. It's almost like a soccer chant. We play the chant over the P.A., and then we come out and start playing. It has a big rock vibe to it. I also enjoy soloing on it. Bob Rock [Uplifter producer] got me back into my wah pedal, and I've been using it on this one."

6. "BEAUTIFUL DISASTER" "We've been playing this song a long time, so it's very familiar to the fans. It's a good tune to play after opening up with a new one."

7. CLEAN SOUND DELAY SETTINGS "Those numbers are written next to the song titles for Andres to reference. They're the clean delay times for those songs, and he has to dial them in. We have a lot of songs where the delay time needs to be right in the pocket or else it sounds messed up."

8. "ALL MIXED UP" "This is a hybrid song where reggae meets dance-hall rock. I use the wah and the delay to add a nice bouncy, trippy feel to the breakdown before we go back into the outro chorus. This is a good song to get everybody up and dancing."

9. "BEYOND THE GRAY SKY" "My tone on this song bounces back and forth between a lush, dreamy, liquid clean sound and a totally dry dirty sound. I can do that with a single click on my pedal board, thanks to the way it's designed. My setup looks complicated, but it's really simple."

10. BASS SOLO INTO "WHAT WAS I THINKING" "We all leave the stage and [bassist] P-Nut just does whatever stream of consciousness he's got going on that night. It's nice that we have those moments; it gives us a chance to take a drink and catch our breath. It's especially good for Chad [Sexton, drums], because otherwise he doesn't really get a break the whole night."

11. "CREATURES" "We used to open with this song and we've also put it in various different spots in the set, but it seems to work best at the end. There's a lyric in there that says, 'Go a little crazy,' which seems fitting, as we like to rock this one out as hard as we can."

12. "OMAHA STYLEE" "This song is about our roots in Omaha and how we came up as a band. Some of the lyrics talk about how we started out playing in a basement. When we play it live, we begin with an intro bit that we took from the record. It's a nice way to bring us out for the encore."

13. "DO RIGHT"/"STAY HOME"/"HIVE" "This is the first medley that we've ever done. We were pushed for time on this part of the tour, as we had a couple of other bands on the bill, so we put this medley together to touch on all three songs."

14. "DOWN" "We've played this song so many times, but it never gets old for me. It was our first big hit, and it's kind of appropriate as the closer since it's a 'thank you' to the fans for allowing us to make music."

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CREATE A CLASSICAL GUITAR DUO
to DIMEBAG DARRELL, JIMI HENDRIX
AND THE OTHER GREATS THAT
INSPIRED THEM,
ON THEIR LATEST
RELEASE, 11:11.

BY ANDY
ALEDORY
PHOTO BY
JUSTIN
HYTE



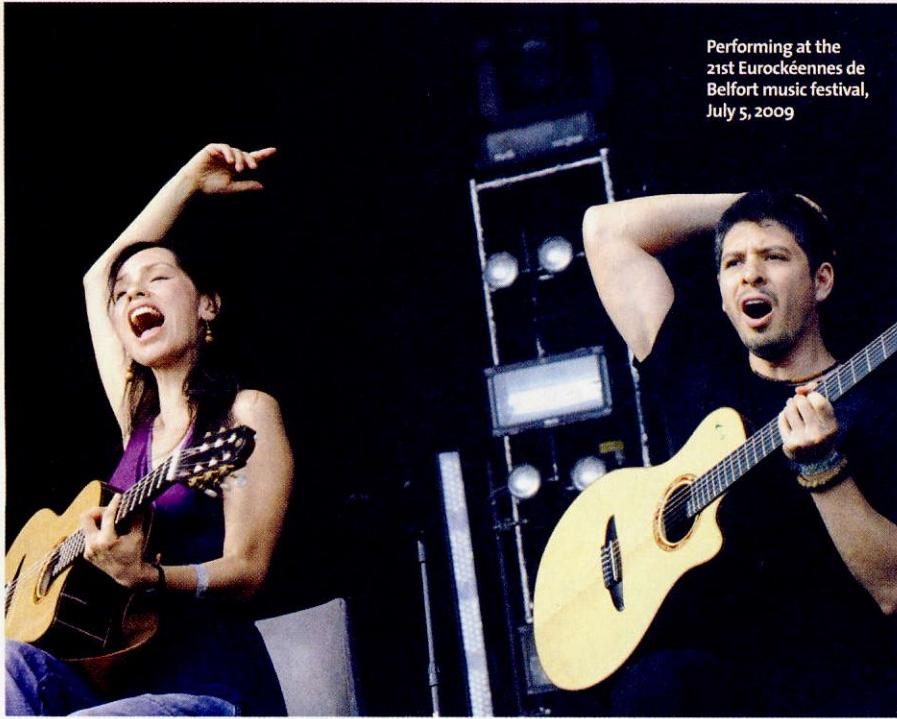
OUR MUSICAL BACKGROUND, for whatever reason, has been super eclectic," says Rodrigo Sanchez, one half of the dynamic acoustic guitar duo Rodrigo y Gabriela. "It includes everything from metal to flamenco to jazz, as well as all of the different guitarists that have influenced us."

On their new album, *11:11*, those influences come together with musical dedications to 11 different artists that have inspired Rodrigo and his partner, Gabriela Quintero. Says Rodrigo, "For this album, we thought of focusing on our influences and introducing these people to our crowd, because we felt it would be a good contribution to the music that we love."

Within the scope of each of these specifically composed pieces, the duo boldly demonstrates the guitar virtuosity that has made it one of the hottest groups on the guitar music scene. The album's opening track, "Hanuman," explodes with an aggressive burst of hard-driving, highly syncopated rhythm guitar, giving way to flamenco-inspired rapid-fire strumming and the type of dark, minor melodies that are most often associated with Spanish classical guitar. At times, it's impossible to imagine that just two guitars can produce this level of musical density and complexity.

But *11:11* also features a few guitar-playing guests. "Atman," a dedication to the late Pantera axeman Dimebag Darrell, has a blazing guitar solo from Testament guitarist Alex Skolnick, while the accomplished acoustic guitar duo Strunz and Farrah join Rodrigo y Gabriela on "Master Maqui," a song dedicated to flamenco master guitarist Paco De Lucia. Performed in 6/8 meter at a brisk tempo, the track is a good example of the duo's brilliant ability to interweave intensely complex and well-defined guitar parts.

ILLUSTRATION BY
THE BUBBLE PROCESS



Performing at the
21st Eurockéennes de
Belfort music festival,
July 5, 2009

It's something they've been doing together for more than 15 years. Rodrigo and Gabriela began their musical association as teenage thrash metal players in their native Mexico City. When they eventually became fed up with the underground metal scene there, they changed directions and devoted themselves to the acoustic guitar, moving to Dublin and performing regularly on Grafton Street and in Temple Bar. In 2004, they got a break when Irish singer-songwriter Damien Rice asked them to perform at the big Irish music festival Oxegen.

The group's first album, *Rodrigo y Gabriela*, was released in Ireland in February 2006, entering the Irish album charts at Number One. This breakthrough release, which has gone on to sell more than 600,000 copies worldwide, features covers of Led Zeppelin's "Stairway to Heaven" and Metallica's "Orion." The duo lists Metallica among its primary influences, along with Megadeth, Slayer, Testament and Overkill.

Rodrigo and Gabriela recently stopped by the *Guitar World* studio to discuss their very unique approach to rock-and-metal influenced acoustic guitar music, while disclosing the idea behind their new release.

GUITAR WORLD On the new album, *11:11*, every song is a dedication to a specific musician or group of musicians. How did the concept evolve?

RODRIGO SANCHEZ When we decided to do this kind of tribute album, it was based on the idea that we thought we could introduce some artists to our fans that they potentially would like but have not had access to. That way, we divert the attention from ourselves to something that is much broader in nature.

GW Have you both been playing acoustic guitar in this style since you were young?

GABRIELA QUINTERO No, not at all. We both started out playing rock music, and that was our initial exposure to learning the guitar. When we first got to know each other, we found that we were both really big fans of thrash metal. Rodrigo and I integrated that type of playing into our music, and then we started to play in a metal band. But the scene for underground metal

bands in Mexico was very difficult.

So we were very frustrated, and we said, "Let's stop the bullshit and really learn to play the guitar," and we began to focus more on the music and to work hard to become better musicians. We would go to the beach with just our acoustic guitars, and we began to develop new music for ourselves to play based on the combination of two nylon-string guitars.

This was not the first time we began to listen to the kind of music typically played on these instruments, such as bossa nova, flamenco and classical guitar, but it was the first time we actually *played* these types of guitars. We had to use our ears to figure out how to get sounds from these instruments, as neither of us is classically trained—or academically trained, for that matter—at all.

GW Gabriela, a big part of the music you and Rodrigo make together is the array of percussive sounds you create with your strumming hand, filling out the sound so that it seems like much more than just two guitars. Are some of the strumming techniques you use derived from flamenco guitar?

GABRIELA It's important to mention, especially for flamenco music lovers, that we *do not* play flamenco music. I spent a lot of time trying to figure out the techniques flamenco players use, but instead I went in a completely different direction and started to develop flamenco-styled rhythms.

There is, however, one technique I use that actually does have a correlation to flamenco music, which is called a *rasgueado*: this is similar to a standard "raking" technique in

that pick-hand fingers are dragged across the strings in rapid succession. I drag the middle and the ring fingers together, along with the thumb, across the strings in a downward motion, and then the thumb is dragged across the strings in an upward motion, creating a triplet rhythm.

I like to alternate between creating rhythms of 16th notes and 16th-note triplets with the strumming hand, and in order to do this properly I have to keep the pick-hand wrist very loose and relaxed. Once you build up a certain amount of velocity, you can use the same technique to either strum across the strings or tap rhythms on the face of the guitar.

GW On the new album, the track "Atman" is dedicated to former Pantera/Damageplan guitarist Dimebag Darrell. What led to writing this piece?

RODRIGO We are both just super fans of Dimebag and, regardless of what happened to him, we knew we were going to pay tribute to him at one time or another. His playing was very influential for us, and Dimebag was essential because he came up with so much stuff on the guitar that no one had done before. For this track, we asked Alex Skolnick from Testament to play the solo. Alex is one of our heroes, and he was very excited to play on the track because of his feelings for Dime. Alex had met Dimebag a few times, and he talked about what a sweet guy he was.

GABRIELA Since we were very young, we loved Alex's solos on the Testament records. One of our favorite solos is the one Alex plays on the title track on the album *Souls of Black*. We told him we liked that specific solo and asked if he could add something like it to the track. He didn't even remember it *at all!* We had to YouTube it [*laughs*], and he had to listen to it a few times. We also told him that we wanted some of the fucking crazy Dimebag things. I think he did an amazing solo.

GW How did you come up with the album's title?

RODRIGO The name of the album is based on the fact that there are 11 tracks, inspired by 11 different artists.

GW But also, the title track is in a meter of 11/8.

GABRIELA Rod's brother is the piano player on the track, and we asked him to set up a rhythm that was in some form of 11 beats.

RODRIGO We count the beats as three, three, three, two [*three beats followed by three beats followed by three beats followed by two beats*]. Normally when we are playing, the audience claps along, but they get into trouble with that one!

GW They will either have to know how to count it or be really drunk.

GABRIELA It's more likely that they'll be really drunk. [*laughs*] **GW**

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C A S T A G I A N T S H A D O W





By CHRIS GILL *Photos by* CLAY PATRICK McCBRIDE

One forged the template for heavy metal. The other advanced it with virtuoso shredding. Together, they shaped the guitar universe as we know it today. **TONY IOMMI** and **EDDIE VAN HALEN** mark **GUITAR WORLD'S 30TH ANNIVERSARY** with a colossal conversation about their careers, friendship and the past three decades of our favorite instrument.



GW
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Iommi and Van Halen
photographed at
Miauhaus in Los Angeles
on August 31, 2009



ROCK GUITAR OVER the past 30 years would not be the same without Tony Iommi and Eddie Van Halen. From details like playing techniques and equipment designs to the wide variety of hard rock and metal musical styles that sprouted from the seeds sown by Black Sabbath and Van Halen, their influence remains omnipresent to this day. While the music industry has changed significantly since *Guitar World* magazine made its debut in 1980, Iommi and Van Halen have never wavered in popularity, even as trends and tastes continue to shift and diversify.

"We've started trends, but that was not what we had in mind," says Eddie Van Halen, sitting across from Iommi in a Hollywood photo studio where we've met to discuss the past 30 years of guitar. "When Van Halen started out, there was no path to fame. We just played what we liked. Even today it always comes down to the simplicity of rock and roll."

"A lot of music has become a formula," adds Iommi, who is, as always, impeccably dressed in black from head to toe. "When we started out there was no formula. You play music because you love it and you want to create something."



What Iommi and Van Halen created stretches well beyond their own personal contributions and activities. With Black Sabbath, Iommi helped create the template for heavy metal, from its dark, violent sound to its gothic, occult-inspired imagery. Songs like "Symptom of the Universe," with its dissonant intervals, driving eighth-note low E riffing and frantic, over-the-top solo, became the blueprint for almost every thrash song that has emerged since Metallica and Slayer first co-opted those elements for themselves. Iommi's habits of tuning down three half steps to C# (which he started doing when Sabbath recorded *Master of Reality* in 1971) and using generous amounts of gain to drive his amp into heavy distortion have become essential staples of metal music. Even the most extreme subgenres of death and black metal can all trace their roots back to Black Sabbath and Tony Iommi.

Van Halen's influence on rock guitar is also universal. In addition to introducing various equipment innovations that he designed, inspired or helped perfect—like the custom, hot-rodded "super Strat" guitar, modern high-gain amplifier and Floyd Rose tremolo—he also helped bring highly skilled, technical guitar playing into the public spotlight. When Ozzy Osbourne enlisted Randy Rhoads, or when Billy Idol teamed up with Steve Stevens, and even

when David Lee Roth hired Steve Vai to join his post-Van Halen solo band, these singers realized that having a hot-shot, Van Halen-style guitarist in their bands was a huge competitive advantage. Eddie's innovative use of tapping, harmonics and volume swells has been discussed at length, but more importantly he paved the way for players like Steve Vai and Joe Satriani to explore sounds that existed well beyond the fretboard and conventional playing techniques. In one fell swoop, Van Halen made it cool to incorporate flashy guitar in pop music (think Michael Sembello's "Maniac" or even Ed's own playing on Michael Jackson's "Beat It") while he also inspired the shred guitar phenomenon, where experimental sounds and exotic scales became regular, accepted elements of the rock guitarist's vernacular.

Driving around Hollywood today and comparing it with the Hollywood of 30 years ago, it's easy to be pessimistic about the sorry state of today's music industry. Glamorous office buildings that once housed record label offices now belong to film industry companies or the Church of Scientology or lie vacant. The Tower Records store that once graced Sunset Boulevard is long gone (there's now a discount clothing store on that lot), and Hollywood billboards no longer tout new album releases. In fact, the only musician-oriented billboards on the Strip are ads for the L.A. Dodgers baseball team that feature members of Poison and Mötley Crüe.

For that matter, the only signs that the music industry ever existed in Hollywood are Guitar Center's Rock Walk and the handful of clubs that are still holding out, like the Whisky a Go Go, Roxy Theater and Key Club, which these days are more likely to feature soundalike tribute bands than up-and-coming talent.

While the challenges for guitar players who want to enjoy a long, prosperous career in the music industry may be more daunting than ever, Iommi and Van Halen still inspire hope the same way they did 30 years ago. Iommi tours regularly, and this year he released the acclaimed Heaven and Hell album *The Devil You Know*. Van Halen completed one of the decade's biggest tours in 2008, and his EVH brand guitars and amplifiers provide players with some of the finest tools of the trade available today. If Iommi and Van Halen continue

“
**IF YOU PLAY AND
PLAY AND PLAY,
AFTER A WHILE
YOU DISCOVER
THE ESSENCE OF
YOURSELF.”**

—VAN HALEN

**GW
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Van Halen and Black Sabbath on tour together in 1978

to influence players over the next decade the same way they have over the past 30 years, the future for the guitar and guitar players looks very bright indeed.

GUITAR WORLD Both of you have had significant influence on guitarists over the past 30 years. Pretty much every metal band that has formed since the New Wave of British Heavy Metal in the Eighties can trace its roots back to Black Sabbath.

TONY IOMMI It's weird when all of these players from successful bands come up to you and go, "Without you I wouldn't have done what I do." I'm sure Ed feels the same way about all the Joe Satrianis and Steve Vais who were influenced by him.

GW In addition to the shred phenomenon, it seems like every rock band in the Eighties that came to Hollywood was trying to follow in Van Halen's footsteps.

EDDIE VAN HALEN All those hair bands that played the Hollywood clubs missed the most important part. They didn't play weddings, bar mitzvahs, polkas and all that other shit way before the club days. My brother Alex and I used to do that. We would play at the La Mirada Country Club. My dad would play at the Continental Club every Sunday night, and we would sit in with him. He'd play at a place called the Alpine Haus off of San Fernando Road in the Valley, and we'd wear the lederhosen. Those polka songs are so weird. They're all I-IV-V, but they're like some odd country song. Alex and I actually played on the boat while we were coming to America. [Van Halen's family emigrated from the Netherlands.] We played piano, and we were like the kid freak show on the boat. Music saved our family. My father, mother, brother and I came here with only 50 dollars and a piano. We lived in one room and played gigs on weekends.

GW Even in the early days of Black Sabbath, the

band played some unglamorous gigs at working men's clubs or in remote towns in northern Scotland.

IOMMI We used to play working men's clubs and get thrown out quite often. They used to tell us to turn it down or we wouldn't get paid. Well, since they weren't paying us to begin with we'd turn it up even louder!

VAN HALEN When we used to play clubs we learned just enough Top 40 songs to get hired. At the gig you had to play five 45-minute sets, but most pop songs are three or four minutes long, so that's a lot of tunes to learn! We figured we could play our own stuff and no one would care as long as the beat was there. One day we were playing at this club in Covina called Posh. We ran out of Top 40 tunes so we started playing our own music. The owner of the club walks up to us while we were playing a song and goes, "Stop! I hired you to play Top 40. What is this shit?" He told us to get the fuck out of there, and he wouldn't let us take our equipment. We had to come back the next week to pick up our equipment. It was always that way. It was either "the guitarist is too loud" or "plays too psychedelic." They always complained about me.

IOMMI We went through the same thing. In the early days we couldn't get gigs in England, so we went to Europe. We were playing at this place in Zurich, Switzerland, and we had to play five 45-minute sets every day for three weeks, but on the weekend we played seven 45-minute sets. We didn't have enough songs, so we'd go, "Drum solo!" Then the next set we'd do a guitar solo and then a bass solo, and that's how we'd get through the night. They caught on to us, and during Bill Ward's next drum solo someone walked up to us and went in broken English, "Shut the fucking hell up!" It was the owner's daughter.

VAN HALEN That's how jamming started.

IOMMI That's how we came up with "War Pigs." We just jammed and made stuff up. But it was good learning ground. You played a lot because you had to. And you had to learn how to make your own sound. You couldn't just buy a box or pedal that does it, like kids can do today.

VAN HALEN It's funny but no matter how hard I tried to sound like the records—and I really tried—I always ended up sounding like me. We used to play "It's Your Thing" by the Isley Brothers, but everyone thought it was a Black Sabbath song because I was playing it through a Marshall. It was Black Sabbath funk! We would play "Get Down Tonight" by KC and the Sunshine Band—all that stuff. The stuff that was closest to my heart was Black Sabbath. But it was a blessing. If you play and play and play, after a while you discover the essence of yourself.



GW You both started out as aspiring drummers.

VAN HALEN [to Iommi] You did too?

IOMMI That's what I wanted to become originally. My parents wouldn't let me get a set of drums because they were too loud.

VAN HALEN And then you got an electric guitar and became even louder.

GW You both have really well-developed rhythm styles. Do you think your interest in drums had anything to do with that?

VAN HALEN I think it's just inherently built in. When I was growing up and listening to bands like the Dave Clark Five, the groove was what initially got me going. I really like that funky, heavy groove. Obviously you have to have rhythm. If you have rhythm, then you can play anything you need. If you have rhythm and you love music, then play and play and play until you get to where you want to get. If you can pay the rent, great. If you can't, then you'd better be having fun. Playing guitar is the only thing I ever knew how to do.

IOMMI I first played accordion. That was my first actual instrument. My father played accordion, and so did many of my relatives. Nobody played guitar back then. People in my family either played drums or accordion, and I went from accordion to guitar.

VAN HALEN I had to learn to play piano because that was the respectable instrument to play.

GW You both have mentioned Clapton as an early influence.

IOMMI Probably because of the whole blues thing. I really liked his playing with John Mayall, which influenced a lot of players back then.

VAN HALEN With me it was all about the live Cream stuff. I don't mean to downplay anything Clapton did, but for me it was also about Cream's rhythm section. Listen to "I'm So Glad" on *Goodbye* and adjust the balance to the right—Jack Bruce and Ginger Baker were playing jazz through Marshalls. To me that is where

Clapton's style came from. Clapton was the only guy doing that kind of extended soloing back then.

IOMMI That's right. Later on it was Hendrix and everybody else, but Clapton in those days appealed to a lot of people from his work with John Mayall through Cream.

GW Ed, I understand that in the very early days of Van Halen you originally wanted to call the band Rat Salad.

VAN HALEN Yeah, that's right. We played just about every Black Sabbath song. I used to sing lead on every Black Sabbath song we did—things like "Into the Void," "Paranoid," and "Lord of This World." When we toured with Black Sabbath in 1978, they scared the shit out of us. I'll tell you a funny story that I'll never forget. I walked up to Tony and began to ask him, "Second song on side two of *Master of Reality*..." Tony looked at me and went, "What the fuck, mate?" By that time Black Sabbath had several records out, but we had only one album out so I knew where every track on our first record was. A few years later somebody asked me a question in the same way, and I was going, Oh, you've got to be kidding me. The first thing that popped in my head was that incident with Tony! At first I thought it was odd that he couldn't remember what was on his records, and then it happened to me.

GW Black Sabbath and Van Halen toured together for eight months in 1978. What effect did you have on each other?

VAN HALEN To me, Tony is the master of riffs. That's what I loved. I'm not knocking Ozzy or his singing, but listen to "Into the Void." That riff is some badass shit. It was beyond surf music and jazz. It was beyond anything else I had ever heard. It was so fuckin' heavy. I put it right up there with [sings the four-note intro to Beethoven's Fifth Symphony]. Listen to the main riff, where he chugs on the low E string. It hits you like a brick wall.

GW Tony, what did you think of Van Halen?

IOMMI From the very first minute I heard them I knew straight away that they were something special. The way that Ed plays is very different. He came up with a style that's been imitated a million times. And they had great songs. Often after the shows we would get together in my room and chat about guitars. We'd ramble on for about 10 hours before we'd go to bed.

VAN HALEN Or not. [laughs]

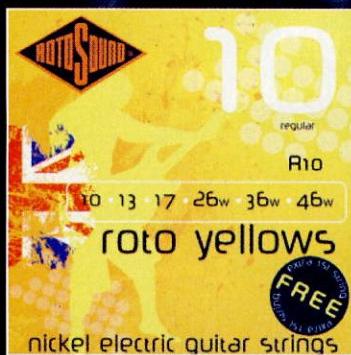
IOMMI That's right! [laughs] I really enjoyed that tour. Brian May is the only other guitar player I've ever associated with, and we've never been on tour together.

VAN HALEN I was just telling Matt [Bruck] this morning that out of all the people I've ever met—all the celebrities and rock and roll stars—I fuckin' love this guy. He's the sweetest, most humble, down to earth, normal guy. He has no attitude, and look

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at what this guy has done! I could name a handful of people who I still respect but no longer look up to. After I met them I was like, Fuck you! You're no better than I am as a person. So many people are a bunch of pompous fuckin' pricks. What makes them think their shit doesn't stink? Tony is still like a brother even after all these years.

GW *Heaven and Hell* was the first record you released after touring with Van Halen and after Ozzy left Black Sabbath. Your playing on that record progressed significantly from what you did on *Never Say Die!* What inspired that shift?

IOMMI The whole thing was different because we had a different singer and we developed a different sound. It was a different approach, really.

VAN HALEN It's just the chemistry.

IOMMI Yeah. Ronnie [James Dio, singer] was someone we could sit down and work with. He brought new life to the band. When we did *Never Say Die!*, which we probably shouldn't have called the album since we broke up after it came out, it was really tough. Ozzy left after we wrote the first song, and then about three days before we were due to record the album he wanted to come back.

Working with a different singer influenced me to approach my playing in a different way. Ozzy didn't participate that much toward the end and wasn't coming up with any ideas, but when Ronnie came along he provided a lot of input.

VAN HALEN It's similar to when [Sammy] Hagar joined the band. It's just the element that a different person brings to the band. It's just like my son being the band's bassist now. He approaches everything differently, and the rhythm section is now like this huge wall behind me. I'd want to play with him regardless of whether he was my son or not. It's not to knock anyone. It's just when you change elements of a band, the chemistry also changes. One little change can shift the whole dynamic. It's not that it's getting any better or worse. A lot of people ask me which Van Halen singer was better. You can't compare them. It's like asking which guitarist is better. Nobody is better than anybody. Every player is their own person.

IOMMI I get asked that question about singers all the time, and I can't really answer it either. I really have worked with some amazing musicians and singers.

VAN HALEN Music is not the Olympics. It's not a sport; it's a form of expression. There is no such thing as bad music. There may be music that you personally don't like, but if you don't like it, don't listen to it and shut the fuck up! Don't listen to it and complain about it. There's lots of music that I don't care for, but you can't say it's bad. That's subjective. That would happen if we put out something new now also. When we released *Van Halen II*, the critics and some fans went, "Hey! It's different than the first one." Well, yeah! It's a different record. If it sounded like the first one then fans and critics would complain that it sounded the same. What the fuck?

IOMMI You can't ever win no matter what you do.

VAN HALEN You just do what you do. If anyone has a better way, show me how to please everyone all the time! For some reason people love to complain about everything. The internet has made it easy for people to do that. Shut the fuck up and get a life, or show me how good you can do it.

People think they know what I should do. A lot of fans are complaining that Van Halen should put out a new record now. Everybody is going, "Eddie should do this. Eddie should do that." I've got all kinds of music that I could put out if I wanted to, but they don't take into consideration the other members of the band. Maybe the singer doesn't want to do that. I play classical piano. I play a little bit of cello. I write all kinds of different music that certain singers or certain musicians don't want anything to do with. So what do I do? When people see Van Halen or Black Sabbath, it conjures up a certain image in their minds. If there's just one albino pubic hair outside of that image, they won't accept it. And if we do put something out, the first thing people are going to say is that it isn't as good as the classics. Okay. Put it in your closet for 20 years and then it will be classic.

People forget that we put three new songs—"It's About Time," "Learning to See" and "Up for Breakfast"—on *Best of Both Worlds* in 2004. The reviews didn't even mention those songs. When we played the new songs live, people would just stand there. Nobody said anything about them. Why go to all the trouble, spend all of that time in the studio and spend tons of your own money—there aren't even any record labels anymore to put our shit out—to record a new album when people are only going to complain about it or ignore it or somebody is going to download it from the internet for free? We might not record something new. There's an element of satisfaction and joy to creating something new, but not when it comes solely at your own expense and when people are just going to shoot it down, no matter what you do.

IOMMI Early on with Sabbath I recorded a couple of instrumentals on *Master of Reality*. For *Sabotage* I wrote this song called "Superstar" and I wanted to have a choir on it. I got a choir in the studio, and even my own band members were wondering what I was doing. People from the record company came to visit, and when they saw the choir and this harp player they thought they were in the wrong studio. At the time it wasn't the normal thing to put this heavy guitar with choir and harp on an album, although it did finally make it there. I was just experimenting and trying something new. I feel that as long as you write it, it's you.

GW It's weird how fans want bands to keep putting out new albums but when they play live fans only want to hear the old songs.

IOMMI Even that doesn't stop the criticism and complaints. Whenever we do a show people are always saying that we didn't play enough songs. Nobody understands that you only have a limited time. There are curfews and union rules that you have to obey.

VAN HALEN Or you've got a guy with a decibel meter telling you how loud you can play.

IOMMI And then people complain that the band wasn't loud enough. What can you do? You can try to fight these things but you can't refuse to go on. I wish that people had a better understanding of what is going on.

VAN HALEN People only see the end result. When you walk onstage, they don't take into consideration the years of practice, the attitudes and egos of other people that you have to deal with, the songwriting, the recording, the record producer, the crew, designing the stage. All they see is the show.

IOMMI And then they complain that you didn't play a certain song.

GW It's interesting how you both made your initial impact and found success by coming up with something that was very original. Then,

after thousands of imitators copied you, you had moved onto something else, but fans didn't want you to change. It seems like the more successful you become, the harder it is to do what made you successful.

IOMMI That's why I just do what I like.

VAN HALEN I'm just glad to be able to play. I recently had hand surgery and arthritis treatment. I found out that Tony was having the same problems I was, so I turned him on to my doctor. It's funny how there are so many parallels between Tony and me.

IOMMI I was already booked for surgery in London with this specialist. Then Eddie told me about this guy in Dusseldorf, Germany, who he went to for the same problem, so now I'm going to see him instead.

VAN HALEN My hand hurt so much I couldn't even play. On the last half of the last tour, I was in pain. Tony is in pain now, and people are giving him shit about not wanting to tour. This is what we do for a living. It's not only our livelihood and our income, it's the only thing I know how to do. You don't know how I felt not being able to stretch my hand to play because of that pain. And then I had to go under the knife! I was scared shitless that it wasn't going to work.

IOMMI I know that as soon as I go in, all of these things are going to come out on the internet and in the press.

VAN HALEN It's nice to have some avenue to explain this to people.

GW Why wouldn't you want to get a problem fixed? You want to be able to play. Everyone should understand that. Les Paul suffered and struggled with arthritis for years. It's too bad he didn't find out about your doctor.

VAN HALEN I knew Les very well. I'm glad that my son and I got to hang out with Les when we were on tour in New Jersey. He lived a long life, and he always did what he wanted to do.

GW Like Les Paul, you both like to modify your guitars. Tony, you changed pickups on your guitars very early on, when it wasn't common practice to do that. The only guitarists I can think of who did that before you were Les Paul and Eddie Cochran.

IOMMI It's weird how we've both done a lot of the same things. I bought a guitar company because I couldn't get anybody to make the guitar that I wanted. Back in those days Gibson didn't want to know me, so I started a company and had a guy build me guitars with 24 frets and everything else that I wanted. Guitar companies told me that it couldn't be done.

VAN HALEN Personal need is where it all comes from.

IOMMI You've got to do it for yourself.

VAN HALEN And then people want one. You try to give people what they want, but if the company that makes it is substandard, the people blame you. It ain't my fault the thing broke off! Mine broke too! Don't blame me because my name is on it. I just invented it for myself. Do you think people blame Henry Ford for a bad Mustang?

IOMMI Companies always cut corners to try to keep costs down. It's expensive to make things right.

GW I was just looking at your guitars and I noticed that Tony uses the same type of fluted knobs as Eddie has on his guitar, only larger.

IOMMI It's so ironic.

VAN HALEN And the back of his guitar's neck is stripped, just like mine. I never liked having any kind of paint or lacquer on the neck. Tony took all of his off—the same thing!

GW You both also like to tune the guitar lower than standard pitch.

VAN HALEN I just use whatever tuning the guitar seems to be in when I pick it up. On tour we tune down for the singer, and us, so we'll be able to sing background vocals five nights a week without blowing our pipes.

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out. And some songs just don't sound right in standard tuning. It would be like Tony taking "Into the Void" and tuning it up. And some stuff doesn't sound right tuned down. But it's out of necessity. For a while I had my E string tuned down to D, so when I wanted to use a "drop D" tuning on songs like "Unchained" my low E string was tuned all the way down to B.

TOMMI In the early days when we did *Master of Reality*, I tuned down because playing at standard pitch used to hurt.

VAN HALEN It amazes me that you do that. Tony still makes his fingertips himself [at 17, *Tommi lost the tips of his right hand middle and ring fingers in a metal shop accident*]. I just saw them. It's amazing. It just goes to

show what the true essence of a real player is. He wants to play, and he did whatever the fuck he had to in order to do that.

TOMMI No one has ever come up with a better idea than mine. Again, people don't realize all that I have to go through just to get on that stage every night. I have to change the leather because it wears out, and I have to use light strings, which take a while to break in.

VAN HALEN I have a really hard time holding onto picks. I've even tried gluing sandpaper to them, but sometimes that doesn't even work. It's all about these tools that we need to do our jobs. Tony needs his thimbles, and I need Krazy Glue and sandpaper so I can hold onto a pick.

GW What were some of the most significant events for you over the past 30 years.

TOMMI The band broke up and got back together again.

GW Both of your bands did!

VAN HALEN Some things have changed, but with me it's always been a family thing. It still is. My son joined the band. Contrary to people's beliefs, I didn't get rid of anyone to get him in the band. We needed a bass player, and when I asked if he wanted to play bass, he said sure. It's always been my brother and me and whoever else.

TOMMI People have asked me over the years, "Why did you get rid of so and so?" They don't understand that sometimes people don't want to stay, or they don't want to work hard and you have to replace them. You may not be happy about it, but it's like a factory: just because a worker leaves, you don't close the whole factory down.

VAN HALEN You don't stop making music just because one of the guys doesn't want to play with you any more.

TOMMI There are so many different aspects to it. Sometimes they don't want to carry on and want to do their own thing so you replace them.

GW And sometimes you don't know when hell is going to freeze over and you'll work with someone again.

VAN HALEN Who ever thought we'd be back again with Roth? He went off and did his own thing. He just got tired of what we were doing. We did our thing, and now we're back together.

TOMMI Black Sabbath got back together with Ozzy. Even when Heaven and Hell got together with Ronnie James Dio a few years ago, we didn't think we were going to record a new album, but things worked out so well that we did it.

GW You've both worked with singers who developed these larger-than-life personalities.

TOMMI Yeah, but we became the arseholes.

VAN HALEN The bottom line for me is I'm just happy to be here with my friend Tony. I've had a hip replacement, I've beaten cancer, I had my hand operation, and I stopped drinking. Something inside of me just went, "I'm done." People always ask me if I'm in a program. AA didn't do anything for me. Rehab didn't work. Nothing worked. It's a strange thing. If you don't want to quit, you won't. I can't tell you what happened. It just did. I don't need to drink. I'm not jonesing for one. I don't even think about it anymore. It's like God gave me one big bottle and I drank it all, so now it's gone. I'm done. I'm just happy to be alive and to still be able to play. I'd say for both of us that not a hell of a lot keeps us down.

TOMMI We've done an awful lot.

VAN HALEN We've made a lot of mistakes.

TOMMI And you learn from them.

VAN HALEN We've come up with a lot of cool stuff, and we're far from done. We're certainly not the assholes that people think we are.

TOMMI We just try to be ourselves. That's why we've been friends for so long. **GW**

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1980



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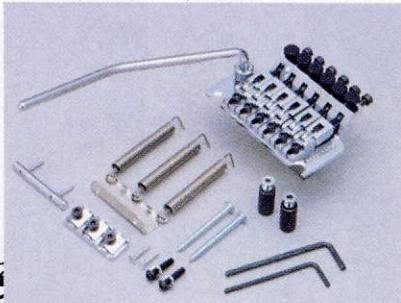
OCTOBER 23, 1979

Floyd Rose Improves the Whammy

THE "SYNCHRONIZED TREMOLO" unit introduced in 1954 on the Fender Stratocaster was a revolutionary engineering feat—but even Leo Fender couldn't have imagined the wild dive bombs, violent note bends and animal noises that Jimi Hendrix, Ritchie Blackmore, Eddie Van Halen and Adrian Belew would create with it. Unfortunately, these extreme techniques would knock the guitar badly out of tune.

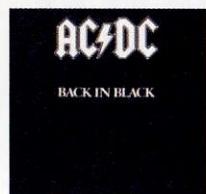
In the mid Seventies, a guitarist named Floyd Rose, who earned his living as a machinist, developed an ingenious system that clamped the strings at the nut and bridge. Rose received a patent for his invention in late 1979, around the same time that he showed his double-locking tremolo to an ecstatic Eddie Van Halen. When Ed started endorsing Kramer Guitars in the early Eighties, he introduced the Floyd Rose tremolo to the company, and a distribution deal was struck that made this device available to all.

Since then, many players have broadened the guitarist's vocabulary and bag of tricks with their innovative use of the Floyd Rose tremolo. Without the Floyd and similar products, like the Kahler tremolo, it would be impossible to perform the whammy bar screams, growls and video game bleeps we all know and love, and Kerry King would have to learn to play actual notes throughout an entire solo.



August 18, 1980

AC/DC MAKE A TRIUMPHANT RETURN WITH BACK IN BLACK



THE EIGHTIES DAWNED bleakly for AC/DC. On February 14, 1980, the band's singer Bon Scott was found dead in his car, having choked to death on his own vomit after a night of heavy drinking. Scott had been with AC/DC since 1974 and was key to their rise from the sweaty clubs of Australia to the arenas of the world. By the time of his death, they had earned their status as one of the most exciting bands in the late-Seventies hard rock domain.

Other bands might not have continued on after such a tragedy, or perhaps would have gone on an indefinite hiatus. But within days of Scott's funeral on March 1, Angus and Malcolm Young—the sibling guitar duo that have been AC/DC's heart, soul, guts and glory from day one—were back doing what they do best: sitting head to head, guitars in hand, working on a set of songs that they'd begun writing before Scott's passing. "Bon would've wanted it this way," they reasoned.

Scott's replacement was found in Brian Johnson, a tough-as-nails coal miner's son from Britain's industrial city of Newcastle, who possessed an ungodly shriek of a voice: a banshee wail piercing enough to cut through the densest wall of amped-up guitar mayhem, with a growling undertow of menace, lust and a sense of sly fun. Johnson joined the brothers Young in the songwriting process they'd already begun, lending his salacious wit to the lyrics. In mid April, the band decamped to Compass Point Studios in the Bahamas to begin recording with Mutt Lange, the gifted producer who'd guided them through their *Highway to Hell* album.

Three months later, AC/DC emerged with what has become not only their career-defining album but also one of the greatest hard rock discs of all time. Packed with instant classics like "You Shook Me All Night Long," "Hells Bells," "Shoot to Thrill" and "Rock and Roll Ain't Noise Pollution," *Back in Black* became AC/DC's first million-selling album. The title and all-black cover pay mute homage to Scott, but the music pointed the way to the group's future.



DECEMBER 8, 1980

The Assassination of John Lennon

RHITY YEARS AFTER, it's hard to convey the full impact of the shock and grief that seized the entire world on learning that John Lennon had been shot dead in front of his Manhattan home on the evening of December 8, 1980. Major rock stars had died before, but none had been brutally murdered. And none, not even Elvis Presley, had affected the course of rock as profoundly, or touched so many hearts as deeply, as Lennon.

At the time of his death, Lennon was emerging from a period of seclusion, during which he had focused on raising his infant son, Sean, and enjoying the simple pleasures of home and family life. He had won a protracted battle with the U.S. Immigration Service, gaining the right to live in New York City. In what would prove to be a painfully bitter irony, Lennon loved New York because it was one of the few places in the world where he felt he could walk the streets freely without being hassled.

Nineteen Eighty had been a good year for Lennon and his beloved wife, Yoko Ono. They'd released their first album in several years, *Double Fantasy*, to critical and public acclaim.



John had celebrated his 40th birthday in October, but he still had the enthusiasm and spirit of a man half his age.

Around five o'clock on the evening of December 8, John and Yoko left their apartment at the Dakota on Manhattan's upper west side to do some work at the Record Plant recording studio. On their way out, Lennon signed autographs, including one for the mentally disturbed fan who would become his assassin, Mark David Chapman.

The killer was still lurking when John and Yoko returned to the Dakota at approximately 10:50 in the evening. Chapman fired at Lennon with a .38 Special revolver. Four bullets entered Lennon's body. He was pronounced dead on arrival at nearby Roosevelt Hospital, at 11:21 P.M.

News of the death spread quickly. Throngs of fans gathered outside the Dakota, crying and singing together. As a Beatle, John had turned the world on to love, both romantic and universal. As a solo

artist, he'd raised the political and spiritual awareness of many. His life, though cut woefully short, was extraordinary not only for the music he made but also for the hearts and minds he touched.

The Death of Randy Rhoads



HE ROCK WORLD had only just begun to know Randy Rhoads when his life was cut short. Rhoads attained notoriety for his blazing guitar work on Ozzy Osbourne's 1980 debut, *Blizzard of Ozz*, and went on to record a second disc with Ozzy, 1981's *Diary of a Madman*. But by that point he'd already begun to tire of life on the road with metal's number-one boozy wild man. Serious and straight-laced, by Eighties rock standards, Rhoads was planning to leave Ozzy's band after touring for *Diary of a Madman* was completed and go study classical guitar at UCLA.

This, alas, was never to be. Following a gig in Knoxville, Tennessee, on March 18, 1982, Randy boarded the Osbourne tour bus along with Ozzy, the other band

members and their small entourage. They were supposed to drive to Orlando, Florida, where they had a show the following night.

Somewhere en route, the tour bus driver, Andrew Aycock, made a stop at a small airstrip complex where the driver also lived, the Flying Baron Estates in Leesberg, Florida. Most of the group had gone to sleep. Aycock, who was also a licensed pilot, persuaded Rhoads and the band's wardrobe mistress, Rachel Youngblood, to go for a brief joyride in a small aircraft on the site, a single-engine, 1955 Beechcraft Bonanza F35.

At one point during the flight, Aycock, who had been awake and driving all night, decided to buzz the tour bus. As he did so, the left wing of the aircraft struck the vehicle. The plane flipped over and crashed into the garage of a nearby house in a burst of flames. Aycock, Rhoads and Youngblood were killed.

Though his career was brief and his death untimely, Rhoads has become a metal guitar icon, eternally young and an inspiration to several generations of aspiring shredders.



NEIL ZLOZOWER



January 9, 1984

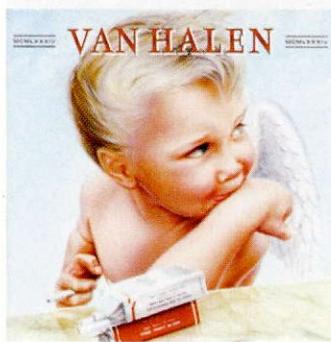
VAN HALEN REACH FOR THE FUTURE WITH 1984

1984 IS WITHOUT QUESTION one of the best albums by the Eighties' most influential band, but at the time of its release, guitar-heads were up in arms that Eddie Van Halen, the decade's most important guitarist, had not just gone soft—he'd gone synth! And to be fair, 1984 opened with a bit of keyboard fluff in the form of the title track. But didn't 1981's *Fair Warning* have "Sunday Afternoon in the Park"?

In reality, 1984 wasn't the sound of Van Halen getting softer—it was the sound of them getting better. "Jump" may be as light and jaunty as the smile plastered on Ed's face in the song's accompanying video, but it's undeniably an expertly crafted piece of hard pop. "Panama," on the other hand, is possibly the most quintessential Van Halen song the band ever cut: Eddie's guitar soars,

brother Alex's drums pummel, and Michael Anthony's bass throbs, as David Lee Roth burns down the avenue and steals your girl—make that everyone's girl—in the process.

And then there's "Hot for Teacher": while DLR throws out some classic one-liners ("I brought my pencil!"), it's Ed's show all the way. From the stunning tapping barrage at the intro to the 'roid-ed-up boogie-blues riffing in the verses to the hair-raising spotlight solo in the middle, he makes it clear that we were fools to ever doubt him. If only David Lee Roth had listened as well.



TRENDS

EARLY 80s

The Replacement-Parts Market



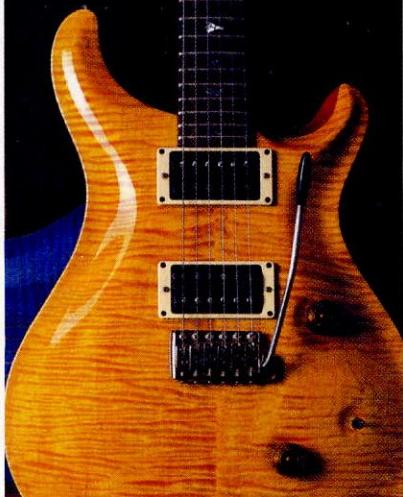
IT'S HARD TO fathom today, but from the dawn of the electric guitar in the Thirties up until the end of the Seventies, there was no such thing as over-the-counter replacement parts for electric guitars. You bought a guitar and that was pretty much it. If you didn't like how the pickups sounded, your only option was to buy another guitar. If something on your guitar broke, you could send it back to the manufacturer and they'd install a new part. But these parts weren't available to the consumer.

Then, in the late Seventies, pioneers like Seymour Duncan and Larry DiMarzio started to experiment by making custom pickups in an attempt to recapture the mojo of great Fifties and Sixties pickups. They put the result of their labors on the market, and suddenly you could buy one of their pickups, stick it in your crappy Seventies-era guitar and make it sound a whole lot better.

This, in turn, opened a Pandora's box. If you could buy a new pickup to improve the sound of guitar, then why not a bridge, a nut, some tuning machines, potentiometers, trem system, or a new neck or body? The guitar parts market really burgeoned in the Eighties, which in turn gave rise to the phenomenon of hot-rodding guitars. Not only could you turbo-charge your factory guitar with custom parts—you could also build a guitar from scratch using the premium custom components that best suited to your playing style, ideal tone and so on.

Guitars become "component systems," much like high-end stereo systems. Probably the most famous component guitar was Eddie Van Halen's "Frankenstein," heard on early Van Halen hits and assembled entirely from parts, just like the fictional monster for whom it was named.

Pretty soon guitar manufacturers jumped on the bandwagon, putting together their own hot-rodded creations. But for guitarists that want or need specific components, the replacement-parts market is their toy store, where anything is possible and the guitar of your dreams is just a pickup or whammy bar away.



FEBRUARY 1, 1985

Paul Reed Smith Introduces the PRS Custom

AMERICAN GUITAR MAKING was in a tough spot in the early Eighties. The quality of U.S. guitars had slipped far below the standards of the mid 20th century "golden age," and affordable, high-quality Japanese imports were eclipsing American guitars even at home. But then the tide was turned by a tall, rail-thin kid with an unruly Caucasian Afro and a pair of science-nerd eyeglasses.

Paul Reed Smith had started out as a small independent luthier in the mid Seventies, working out of a tiny shop on West Street in Annapolis, Maryland. His meticulously crafted instruments had won favor with top players like Carlos Santana, Al Di Meola, Peter Frampton and Howard Leese of Heart, and by the mid Eighties, Smith was ready to go big-time. Borrowing money from his friends, he set up a factory. The new company's first model, the PRS Custom, debuted in February 1985 at the winter NAMM show. Guitar players everywhere quickly fell in love with PRS' premium-grade woods, exquisite finishes, consummately tweaked hardware, impeccable tone and responsive playability.

And so Smith became arguably the first "little guy" to give guitar-making giants like Gibson and Fender a run for their money. By upping the ante on quality, PRS compelled the big American companies to improve their game, resulting in a full-blown American guitar renaissance. Smith is the successor to pioneering electric guitar men like Leo Fender and Gibson's Ted McCarty. This was confirmed in 1987 when McCarty became an advisor and all-around guru to Smith. Today, PRS is the guitar of choice for players ranging from heavy rockers like Dave Navarro and Mark Tremonti to country pickers like Johnny Hiland.

MARCH 3, 1986

Metallica Kill 'Em All with Master of Puppets



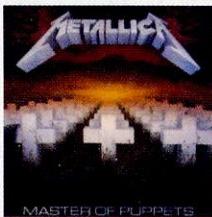
LAYER WERE faster, Megadeth were crazier and Anthrax were *rappier*, but if you were a headbanging hesher circa 1986, you knew that nobody was heavier than Metallica. With the release of that year's *Master of Puppets*, the band's third album, everyone else started to know it, too.

Master of Puppets isn't Metallica's most groundbreaking record (that honor belongs to their 1983 debut, *Kill 'Em All*), nor is it their most ambitious (1988's *...And Justice for All*) or most successful (1991's "Black Album"). It is simply thrash metal's

finest moment and a perfect display of the full range of the music's capabilities. From the blitzkrieg attack of "Battery" to the moody balladry of "Welcome Home (Sanitarium)" to the multi-tiered majesty of the title track, *Puppets* was as mature in its songwriting as it was rabid in its execution. Add to this some pointed social commentary in the lyrics (the anti-war "Disposable Heroes,"

the anti-drugs title track) and some hot-shit guitar playing (James Hetfield on the riffs, Kirk Hammett on the solos) and you have the makings of not just a classic but a game changer. It is the album with which Hetfield & Co. left their peers in the dust and began their march toward world domination.

And it's why years later, after the haircuts, the Napster battles, the "performance enhancement" coaches, the *Loads*, the *ReLoads* and the *St. Angers*, we know deep down, and in unsailable ways, there is still nobody heavier than Metallica.



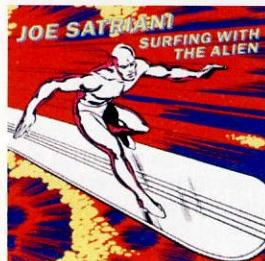
MASTER OF PUPPETS



ROSS HALFIN (METALLICA)

October 6, 1987

JOE SATRIANI BRINGS SHRED TO THE MAINSTREAM WITH SURFING WITH THE ALIEN

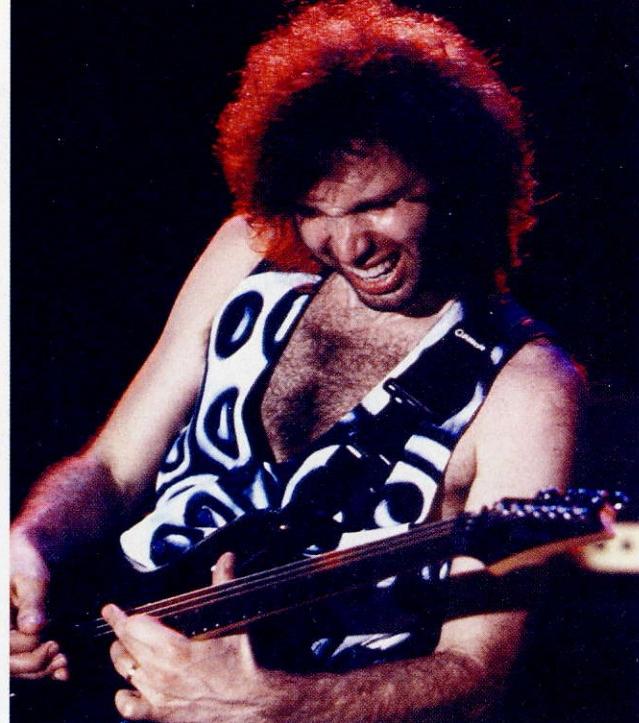


instrumental guitar rock. He released a self-titled EP and full-length debut album, *Not of This Earth*, which garnered favorable attention in the guitar community but didn't exactly set the world on fire.

That wouldn't happen until Satriani's third release, *Surfing with the Alien*, came out in 1987. Actually, Satch and his sidemen were pretty desperate during sessions for the album, which took place in San Francisco. Flat broke, they sometimes went without eating to pay for studio time. "We really thought it was the last album anyone would let us make," Satriani later reflected. "We were doing something that was just so unpopular at the time. A blend of rock, blues, jazz, techno and film music played as guitar instrumentals? No one really understood it."

But a rising generation of metal guitar overachievers did understand, and *Surfing with the Alien* became the first rock guitar instru-

THE COURSE OF ROCK GUITAR HISTORY was dramatically altered in 1987 by a nice Italian-American boy from the sleepy New York suburb of Carle Place, Long Island. Joe Satriani had given guitar lessons to Steve Vai and Kirk Hammett. He'd tried—and failed—to break into the big time with a new wave band called the Squares. It was only then that he turned his attention to recording



mental album to reach *Billboard's* Top 200 Albums Chart, achieving Platinum sales. The disc became the central manifesto of the then-nascent shred revolution. Now-classic tracks like "Satch Boogie," "Surfing with the Alien" and the Grammy-nominated "Always with Me, Always with You," set a new benchmark for blinding virtuosity, but also demonstrated how extreme technique could be deployed in the service of melodic integrity and solid compositional inventiveness. In this regard, *Surfing with the Alien* has never been topped.

TRENDS

LATE EIGHTIES

Taylor Guitars Brings U.S.-built Acoustics Back to Power

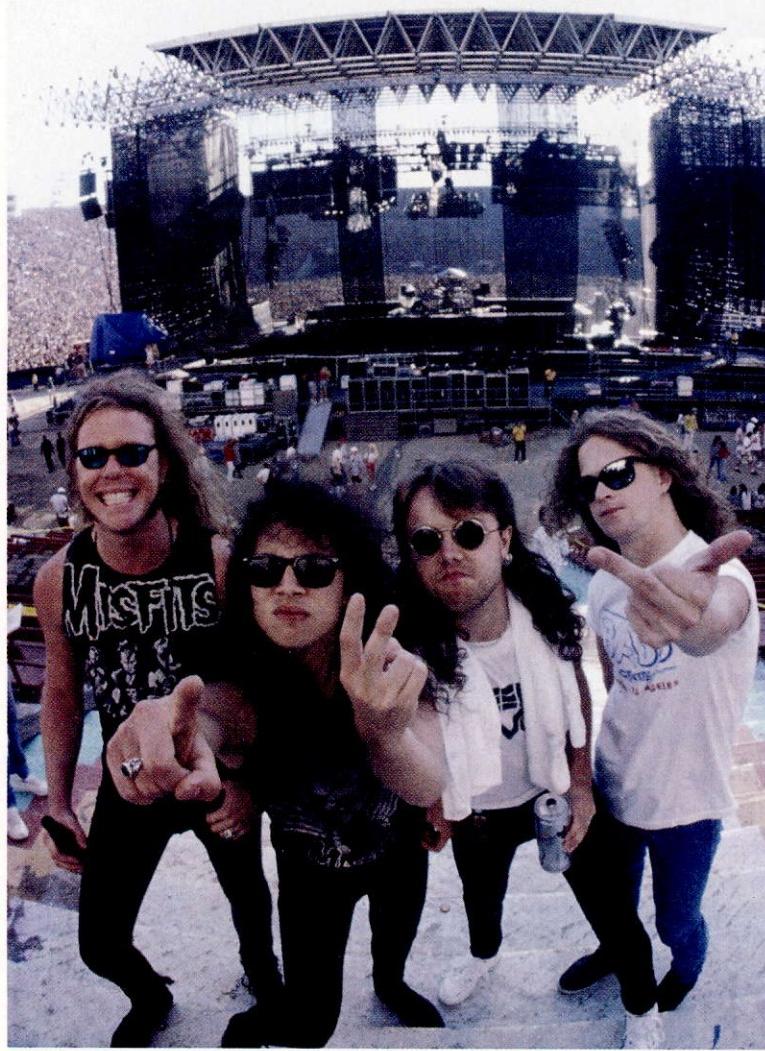
Taylor may have actually started building guitars in 1974, but the company didn't really gain momentum and become a major force to be reckoned with until 1987, when it moved its production facility to Santee, California, and significantly increased output. In 1989, Taylor became the first American acoustic guitar manufacturer to obtain CNC (Computer Numerically Controlled) machines, which it used to carve necks and inlay patterns. Over the next few years, the company revolutionized acoustic guitar-making techniques and developed a state-of-the-art manufacturing facility, maintaining and even improving the quality of its instruments while substantially increasing production.

Today, innovations introduced by Taylor, including vacuum clamping jigs, mechanical side benders, laser-controlled cutting and robotic buffing, have become standards of the acoustic guitar manufacturing industry.

Although Asian acoustic guitar companies like Alvarez, Takamine and Yamaha gained a significant share of the acoustic market during the Eighties, Taylor helped bring the American acoustic guitar back to prominence by offering an unparalleled combination of craftsmanship, quality materials, ingenuity, value and stellar tone. As a result, Taylor has become one of the most revered acoustic guitar manufacturers in the world, joining the ranks of legendary American companies like Martin and Guild.

Taylor players are extremely devoted to the brand and express an almost obsessive relationship with their instruments. When United Airlines destroyed Dave Carroll's Taylor 710 and refused to replace it, he avenged his loss by writing a series of songs about his ordeal and posting videos of his "United Breaks Guitars" songs on YouTube. Hell hath no fury like a Taylor player scorned.





July 24, 1988

MONSTERS OF ROCK INVADES L.A., CEMENTS METALLICA'S STATUS AS NEW KINGS

NEARLY FOUR YEARS had passed since the Los Angeles Memorial Coliseum hosted the Summer Olympics, but on the afternoon of July 24, 1988, during the Monsters of Rock concert, a different kind of torch-passing ceremony took place. Metallica were only the second band scheduled to play that day in a lineup that included Kingdom Come, Dokken, the Scorpions and Van Halen, but by the end of the show it became obvious that a new generation of metal was taking over, and Metallica were blazing its path.

An informal poll of kids waiting in line to get into the Coliseum suggested that 75 percent of the fans were there solely for Metallica. As the group took the stage in the sold-out 90,000-plus-seat venue, and blasted out "Creeping Death," a violent spectacle unfurled that was this generation's equivalent of the crash of the Hindenburg. Entire sections of fans in the stands rushed toward the stage, taking down the 10-foot fence surrounding the field in a matter of seconds. People spilled over barriers like raging flood waters, chairs in the field's reserved seating area were ripped up and tossed in the air with tornado-like intensity, and two massive mosh pits broke out, forming human hurricanes of flailing bodies. After a futile attempt to calm the crowd by shutting off the power, authorities wisely decided the best strategy was to ride out the storm.

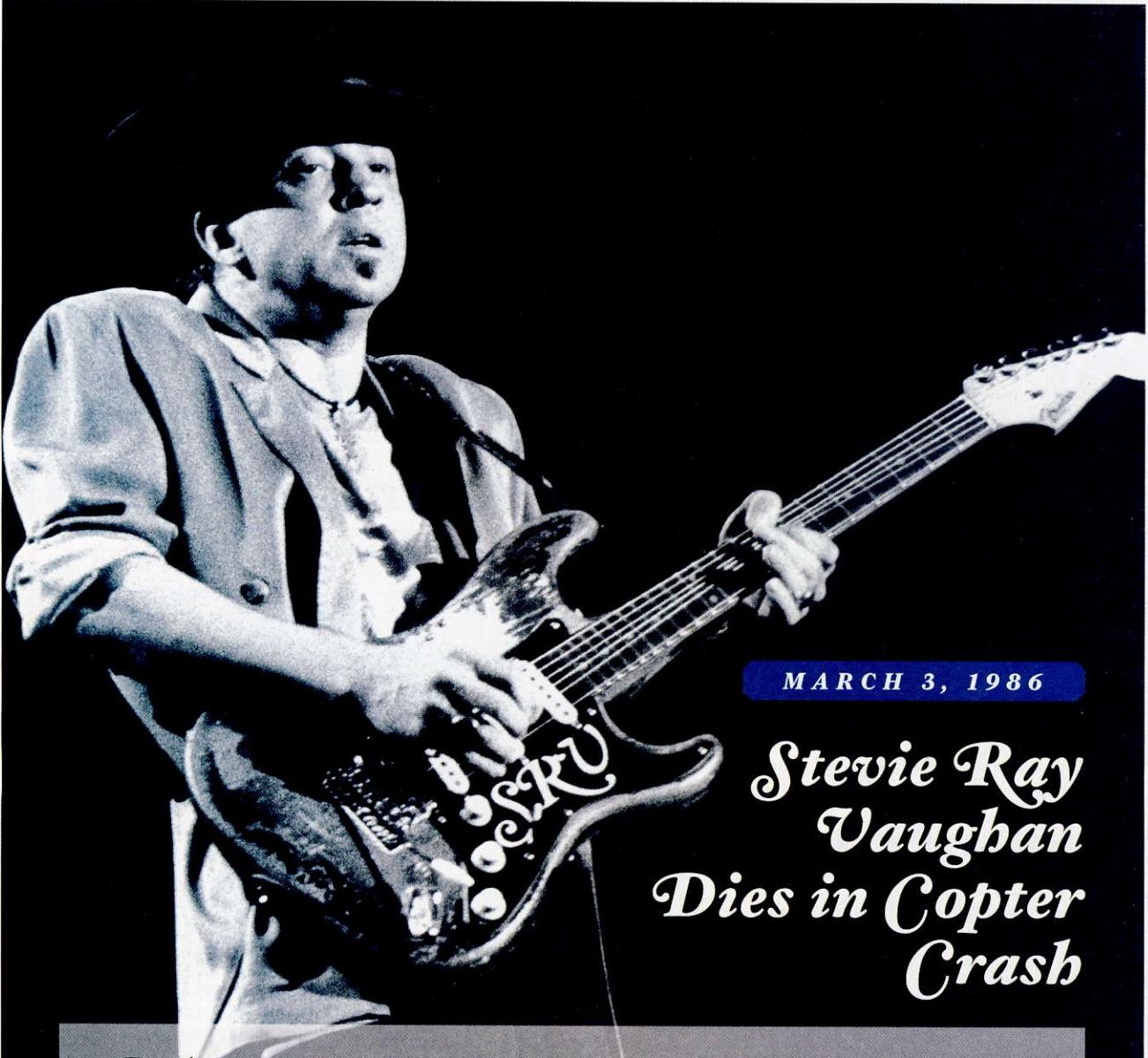
Metallica stole the fire from previous reigning kings of rock that day, and from that point onward they proved they were not a cult or underground phenomenon but rather a universal sensation with a sound that simply could not be ignored. Oh, the humanity!

December 25, 1990 *The Internet Is Born*

THE ORIGINS OF THE INTERNET reach back as far as 1962, but the internet that we all know and love today truly became a reality in 1990 with the triple-whammy introduction of HyperText Transfer Protocol (HTTP), HyperText Markup Language (HTML) and the WorldWideWeb (the first web browser). Combined with the increasing availability of affordable personal computers, high-speed modems and internet service providers, the internet was no longer limited to scientists and computer nerds, and over the next few years it became the world's gathering place to share ideas and spread knowledge.

The internet's impact on guitarists and the music industry has been immense. As an educational tool it has placed an endless encyclopedia of useful information at players' fingertips. Want to know the notes of the E Phrygian dominant scale or what kind of pick John Petrucci uses? A few seconds on Google reveals the answers are: E, F, G#, A, B, C, D and E, and a black nylon Dunlop Jazz III. Need to learn a popular song? Go to iTunes, download it in seconds and figure out the song in less time than it would take to drive to a record store and buy the CD—or go to YouTube to view a video of the guitarist performing it.

The internet also provides countless new possibilities for distributing music to the world without relying on record labels, although getting people to find you among all the competition still can be a challenge. It's a good thing that crotchety old senator from Alaska was wrong about the internet being a series of tubes, because if it were and had the ability to deliver donuts, tacos and beer at the push of a button, we'd never leave our homes.



MARCH 3, 1986

Stevie Ray Vaughan Dies in Copter Crash

CVEN IF THE EVENING hadn't ended in tragedy, it still would have been destined for the music history books. The stage at the Alpine Valley Music Center in East Troy, Wisconsin, was crowded with blues guitar legends on Sunday night, August 26, 1990. Stevie Ray Vaughan, Eric Clapton, Buddy Guy, Robert Cray and Jimmie Vaughan were all up there, wailing together before a crowd of 25,000 on the blues chestnut "Sweet Home Chicago." After the show, in the wee hours of the 27th, SRV boarded a five-seat helicopter that was to transport him from the venue to Meigs Field in Chicago. He never made it. Shortly after taking off, the helicopter struck a man-made ski slope in a dense fog. Everyone aboard was killed.

Stevie Ray was just 35 when he died, but he had already established himself as the premiere blues guitarist of his generation, a man who'd brought the blues into modern times while remaining deeply rooted in the past. In the process, he won the blues a whole new generation of fans. But perhaps the saddest thing about SRV's untimely death was that he'd only recently turned his life around, kicking a longtime addiction to alcohol and drugs, and recording one of the strongest albums of his brief yet momentous career, 1988's *In Step*. If only he'd lived to enjoy his sobriety longer.

As it is, he will long be remembered via his recordings, performance videos, the lives he touched and his enduring contribution to the blues.

Mesa/Boogie Introduces the Dual Rectifier

MESA/BOOGIE STARTED work on the Dual Rectifier amp in 1989 in an attempt to capitalize on the heavy thrash sounds of Metallica, Megadeth, Slayer and Anthrax, but by the time the amp finally hit the market in late 1991, the grunge era had begun. "We thought we were too late," says Mesa/Boogie Director of R&D Doug West. "But our timing turned out to be pretty good after all."

With its ultra-high levels of gain and massive but exceptionally tight bass, the Dual Rectifier produced tones that previously were available only via highly modified amps or with advanced studio processing and equalization techniques.

ENTS OF THE LAST 30 YEARS



One secret behind the Dual Rectifier's unique tones and huge sound was its switchable combination of solid-state and tube rectifiers, which allowed guitarists to make the distortion as tight and focused or loose and gnarly as they pleased. With its affordable price, industrial-strength polished-chrome diamond-pattern faceplate and modern tones, the Mesa/Boogie Dual Rectifier led to the formation of more successful bands than Mel Bay, and it played a crucial role in the sound of numerous groups that emerged in the Nineties, like Korn, Tool, Creed, Limp Bizkit and Blink-182. Mesa/Boogie Rectifier Series amps remain the cornerstone of many guitarists' rigs to this day.



January 20, 1991

DIGIDESIGN LAUNCHES PRO TOOLS



THE TASCAM CASSETTE Portastudio may have introduced many guitarists to the wonderful world of multitrack recording, but when Digidesign introduced Pro Tools it started a revolution that eventually leveled the playing field between the home studio and commercial recording facility. From the beginning, Pro Tools combined multitrack digital audio recording and editing capabilities, DSP and mixing, to provide a complete virtual recording studio environment. Partnerships with other companies led to the rapid development of numerous supporting plug-ins that greatly expanded the system's signal-processing capabilities, and as computers became faster and more powerful the capabilities of a Pro Tools system soon surpassed those of traditional hardware-based digital and analog systems. By 1999, artists and producers were recording and mixing albums entirely in their computers using Pro Tools.

While most of today's studios use expensive Pro Tools HD systems, affordable Pro Tools options like M-Audio's M-Powered Pro Tools software and Digidesign's MBox and Digi003 systems allow musicians to create commercial-quality recordings in their home studios for a modest upfront investment. Countless big-name artists have produced top-selling albums in home studios using the same Pro Tools setups that many aspiring musicians use, and a few new artists have even had their home studio Pro Tools efforts released by major labels.



TRENDS

Debuts in *Guitar World's* MARCH 1991 issue Tablature Gets Our Number



If you're a guitar player (and you probably are), you'll look at the numeric sequences "0-2-2-1-0-0" or "3-5-5-4-3-3" and think, That's an E chord, and that's a G chord. And that's the simple beauty of guitar tablature, the most common form of printed music notation in use today; it makes anyone a player in no time at all.

Unlike standard music notation, tab uses a six- (rather than five-) line staff, with the note heads replaced by numbers that illustrate exactly where to place one's fingers on the fretboard. The format's simplicity has drastically leveled the playing field, allowing budding musicians to learn songs without having to understand the complex standard notation system commonly used in sheet music.

Although tablature has been around for ages (it was used by lute players as far back as the Renaissance), it wasn't until the late Eighties that it was adopted, in this magazine and elsewhere, as the primary method for transcribing guitar music. *Guitar World* may not have invented tablature, but we'll take credit for helping to shape its development with our monthly song transcriptions, a staple of the magazine since 1991. Over the past many years, our music editors and transcriptionists have tweaked the format to improve legibility and user-friendliness, making the act of playing music as easy as 1-2-3.

SEPTEMBER 24, 1991 *Nirvana's Nevermind* Ushers in Grunge

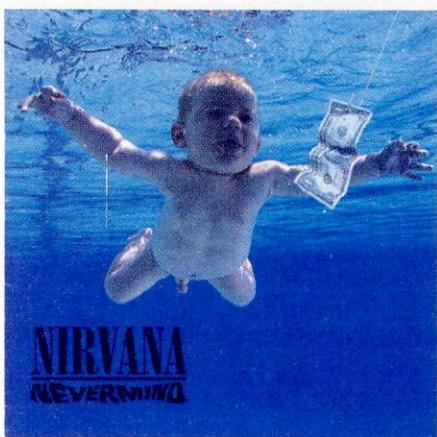
IN THE YEARS SINCE its 1991 release, Nirvana's *Nevermind* has taken its place in the pantheon of era-defining rock albums. *Nevermind* set the pace for the grunge Nineties and the creation of a "New Flannel Army." It brought a heavy rock sensibility to alternative music and an alternative vibe to mainstream rock and metal.

The album also represented a quantum leap for Nirvana. In the two years that separated *Nevermind* from the band's previous disc, *Bleach*, Nirvana had gone from a small indie band on the Pacific Northwest's Sub Pop Records to a major-label act on Geffen Records. While *Bleach* was recorded for a \$606.17, *Nevermind* cost \$120,000 to make. That's pretty quantum right there. Also Nirvana had undergone a series of personnel changes in the interval between *Bleach* and *Nevermind*. Most notably, agile powerhouse drummer Dave Grohl had come onboard, appreciably tightening and intensifying the band's rhythmic feel. Tons of touring had also sharpened their game.

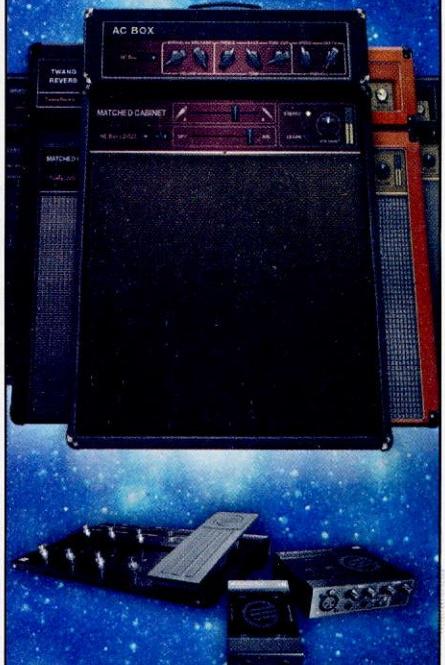
So it was a leaner, meaner Nirvana that entered L.A.'s Sound City Studio with producer Butch Vig in May 1991. They came out with a muscular, yet melodic, master-

piece bristling with instant classics like "Come As You Are" and "Smells Like Teen Spirit." It was and is a great album, but nobody, including Nirvana, was quite prepared for how big *Nevermind* blew up. Kurt Cobain's disaffected yowl struck a deeply responsive chord with the Nineties "Whatever" generation, disenchanted teens growing up in broken homes amid an American Dream that had already begun to yellow around the edges.

Sadly, being crowned the new pop messiah was too great an emotional and psychological burden for Cobain. Some three years after *Nevermind*'s release, he was dead by his own hand.



THE AMPIRE STRIKES BACK



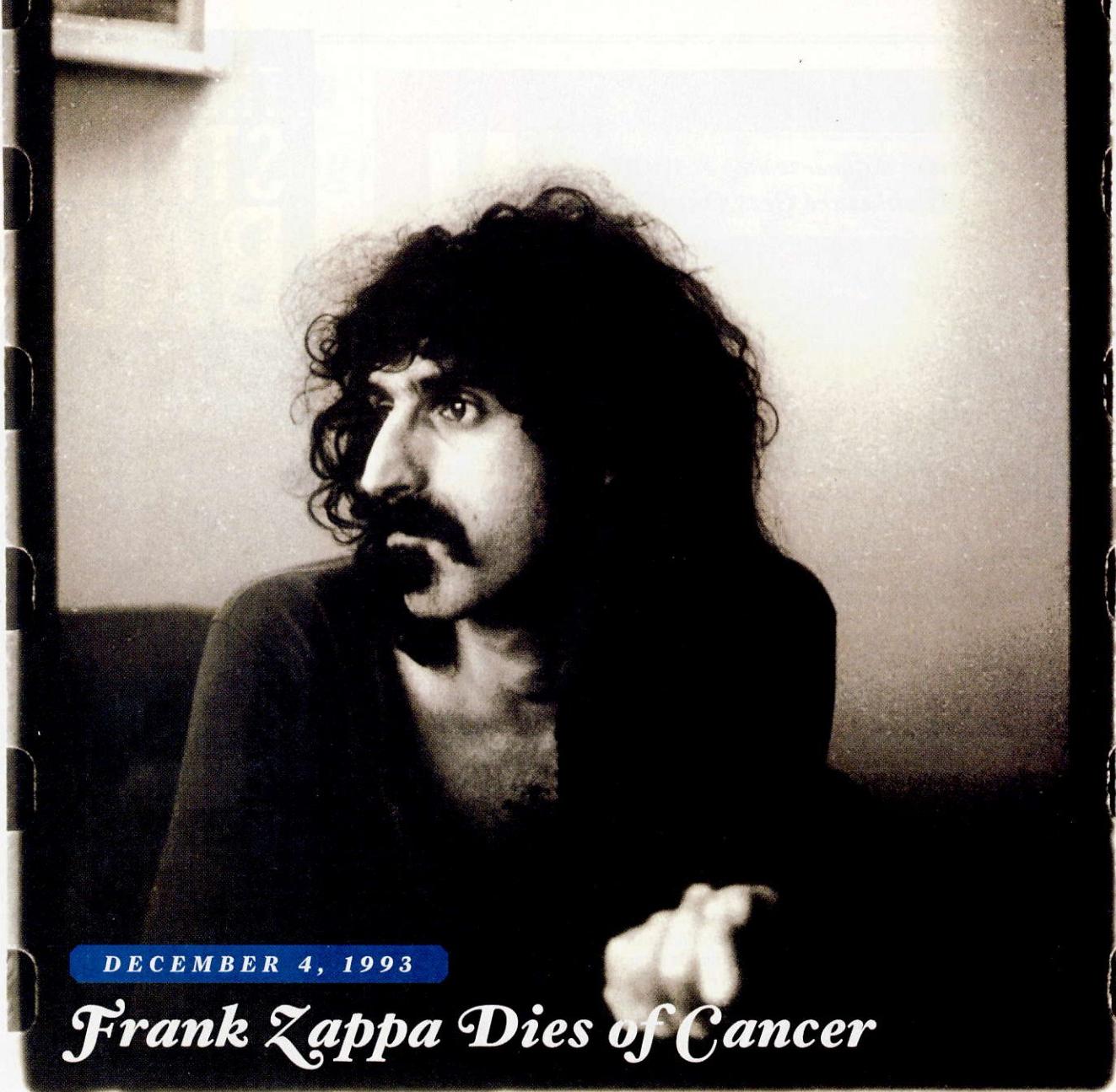
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NATIVE INSTRUMENTS

THE FUTURE OF SOUND





DECEMBER 4, 1993

Frank Zappa Dies of Cancer

F

UMORS STARTED TO CIRCULATE in the music business before there was any official announcement. Frank Zappa had terminal cancer? We'd been hearing idiotic Zappa rumors ever since the Sixties.

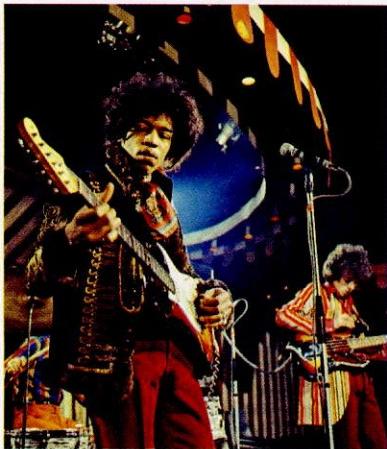
This had to be another one of those, right?

Alas, it wasn't. By the time Zappa was diagnosed with prostate cancer in 1990, the condition had been developing for some eight to 10 years; it was inoperable and, thus, terminal. Approaching his 50th year at the time of the diagnosis, Zappa had amassed an astounding body of work. His dense catalog of brilliant albums—blending razor-sharp satire, adventurous composition, deft instrumental improvisation and sick humor—was complemented by Frank's years of service as a political activist and arch-nemesis of Reaganism and all other forms of personal and mass stupidity.

Frank confronted his impending demise in the same

way he'd confronted life—by working hard on his music. Battling with pain and debilitation, he completed *Civilization Phase III*, released in 1993, and a September 1992 orchestral performance of his work by Frankfurt's Ensemble Modern. He was able, just barely, to mount the podium and conduct a few selections in that performance, which proved to be Zappa's final public appearance and the basis for the last album released in his lifetime, *The Yellow Shark*.

Frank Zappa died shortly before 6 p.m. on Saturday, December 4, at his home in Los Angeles, surrounded by his family. His widow Gail and children—Dweezil Zappa, in particular—have kept his legacy alive with well-curated releases from the vast archive of recordings and film that went unissued during Frank's lifetime, and through Dweezil's "tribute band," Zappa Plays Zappa. In this way, to cite Frank's favorite quote from fellow composer Edgar Varèse, the present-day composer refuses to die.



JULY 1995 *Experience Hendrix, L.L.C. Is Formed*

ALTHOUGH JIMI HENDRIX died almost 40 years ago, his legacy is very much alive and perhaps more vibrant than that of many current rock stars. Much of that has to do with the guitarist's singular genius, but it is also a testimony to the hard work, care and diligence of Jimi's step-sister, Janie Hendrix, chief executive of Experience Hendrix, L.L.C.

For two long decades after his death, a stream of haphazardly compiled live albums and studio outtakes threatened to muddy his legacy and diminish his brilliance. In July 1995, after a lengthy legal battle, the rights to Hendrix's estate, including all of his recordings, were returned to Al Hendrix, the guitarist's father.

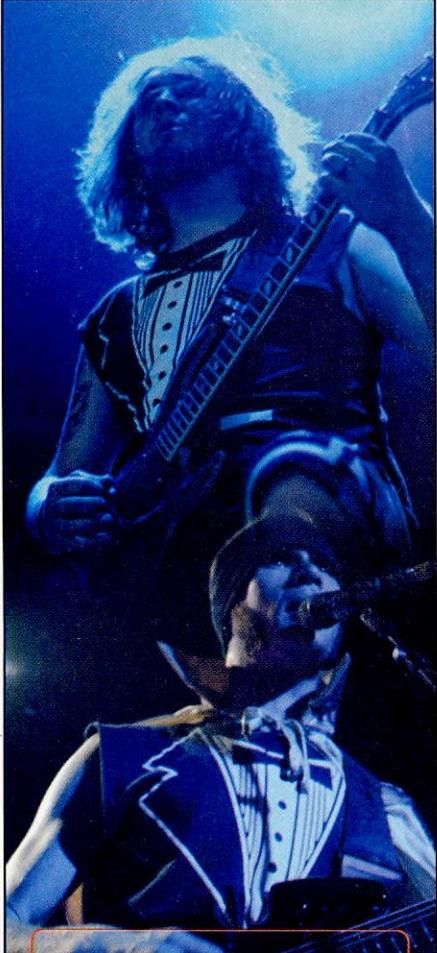
With the help of Janie, Al set up Experience Hendrix, L.L.C., with the goal of restoring Jimi's tarnished status. They began by hiring John McDermott and Jimi's original engineer, Eddie Kramer, to oversee the remastering process of the guitarist's finest work. In April 1997, Hendrix's first three albums were reissued with dramatically improved sound. Accompanying those reissues was a posthumous compilation album (based on Jimi's handwritten track listings) called *First Rays of the New Rising Sun*, made up of the best studio tracks Jimi recorded shortly before his death. More archival material followed. The end result has been a clear and concise catalog that leads back to the original, essential work that earned Hendrix acclaim.

A new deal between Experience Hendrix and Sony Music will make all of Jimi's extraordinary music and filmed concerts available through every type of media, strengthening his legend for future fans.

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TRENDS

EARLY NINETIES *The Boutique Amp Phenomenon*

DURING THE EIGHTIES, a vicious cycle started to occur in the amp world. As guitarists took classic amps and had them hot-rodded for modern metal tones, players who preferred authentic vintage tones found that the supply of available original amps was drying up. The big amp companies of the day were producing some decent products, but they seemed geared more toward players in the middle of the road than guitarists with specialized needs and higher standards of tone.

In response, many of the amp techs that performed hot-rod mods or specialized in restoring vintage amps began to make their own products for discriminating tone connoisseurs, and the boutique amp phenomenon began. Unlike Alex "Howard" Dumble, Ken Fisher and the other amp designers who preceded, and paved the way for, this trend, the new breed of boutique amp builders didn't demand astronomical prices or subject customers to lengthy waits. Small companies like Kendrick, Matchless and Victoria offered reliable alternatives to vintage amps, while visionaries like Mike Soldano, Reinhold Bogner and Stevie Fryette (who founded VHT Amplification) pushed the envelope of modern high-gain amp design.

Today dozens of boutique amp companies like Budda, Diezel, Divided By 13, Dr. Z, Mojave, TopHat and 65 Amps offer outstanding products that make it easier for those who demand the very best to find the tone of their dreams.



September 3, 1995

EBAY OPENS FOR BUSINESS

THE SEARCH FOR A RARE or unusual item of gear used to suck big-time in the days before eBay. The process usually involved scouring printed classified ads for weeks on end, searching through piles of useless crap at pawnshops or being gouged mercilessly by used musical instrument shops and vintage guitar dealers. It could take months, and sometimes even years, just to find an item you wanted.

With the introduction of eBay in 1995, the internet was

instantly transformed into the world's biggest pawnshop. Looking for an original DigiTech WH-1 Whammy Pedal, a vintage DeArmond Tremolo Control or a discontinued Washburn Dimebag Darrell signature model guitar? A search as of this writing turned up six Whammy Pedals, three DeArmond tremolos and 14 Dime axes for sale on eBay. Or maybe you'd like to own a guitar that once belonged to one of your favorite players. Lately, many well-known musicians have bypassed the high-pressure and high-priced condi-

tions of the auction house in favor of eBay. Some guitars that recently appeared on eBay include vintage Les Pauls owned by Eric Johnson and Gary Moore, and the Telecaster that Pete Anderson used on the first Dwight Yoakam album.

One drawback of eBay is that it has made many sellers aware of what their items are actually worth, so it's not as easy to find bargains or steals as it once was. But for those of us who have got to have something and need to have it now, eBay is the only place to go for one-stop gear shopping.

ebay

Matching products (8135) (See more)

Fender Standard Stratocaster Electric Guitar

New from: \$299.99
Used from: \$225.00

135 results

Gibson Les Paul Standard Electric Guitar

New from: \$1,750.00
Used from: \$1,325.00

142 results

194,867 results found for guitar [Save]

Matching products (8135) (See more)



Ozzfest Hits the Road

OCTOBER 25 & 26, 1996



ODAY, IT SEEMS AS IF there are more music festivals than summer days to hold them. Back in the Nineties, however, if you were a rock act with a desire to play in the middle of a large field in sweltering heat, as sticky throngs of sweat-and-beer-soaked kids crowd-surfed the day away in front of you, there was basically one game in town: Lollapalooza.

But what to do if you were a legendary heavy metal icon unable to get on the bill? If you're Ozzy Osbourne, who in the mid Nineties lobbied unsuccessfully for a spot in the lineup, you tell the Lollapalooza brain trust to piss off and start your own festival.

And thus, in 1996, Ozzfest was born. Over its impressive decade-plus run, the tour booked practically every heavy hitter in the metal world—including Slayer, Sabbath, Pantera, Tool, Metallica, and Judas Priest—and helped cultivate many of metal's newer stars, from System of a Down to Slipknot to Lamb of God. As a bonus, fans were assured a little bit of the Ozzman himself each summer. In its most recent iteration, Ozzfest was reconfigured as a one-day event, and in 2008 the festival went on hiatus. With Osbourne currently in the studio finishing up a new studio record, the smart money is that we'll have to wait until at least 2010 before the Ozzfest cometh again.

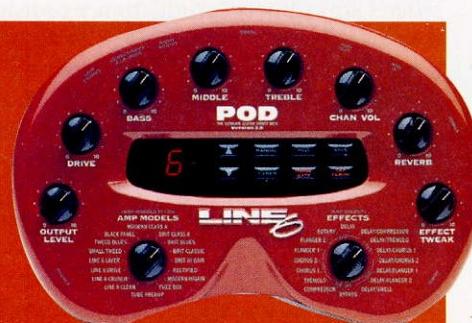
TRENDS

1996 Digital Amp Modeling Arrives

BY THE MID NINETIES, it seemed that all the thinking had been done when it came to guitar gear. Then came digital amp modeling. Line 6 introduced the concept with its AxSys 212 combo amp, then spread the gospel far and wide with its POD desktop modeler, which eventually became ubiquitous in its many incarnations. Over the years, the technology has spread to amps like the Hughes & Kettner Zentera and Fender Cyber-Twin, a multitude of stomp boxes and effect processors, and com-

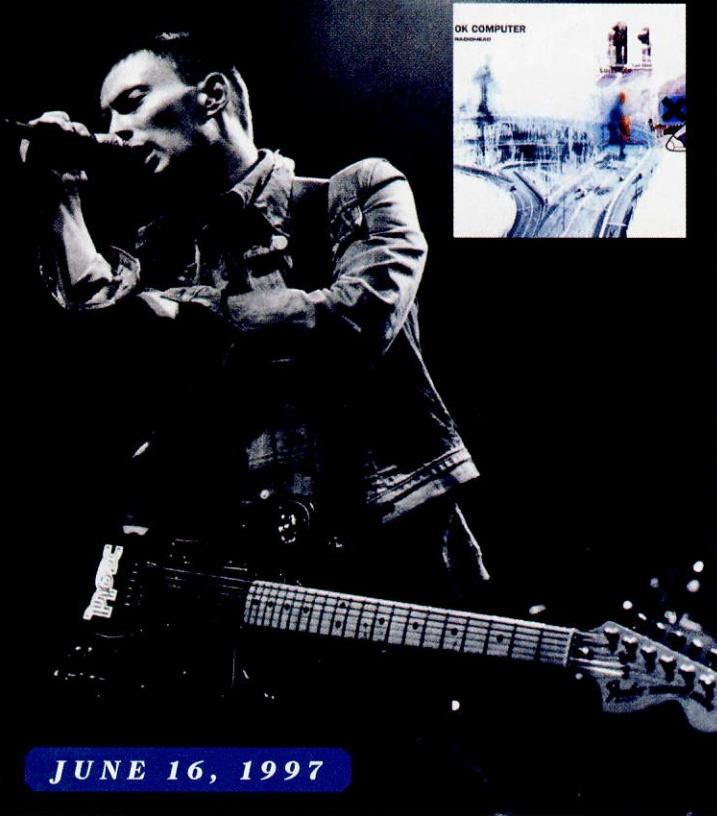
puter programs and plug-ins like Native Instruments' Guitar Rig, IK Multimedia's AmpliTube and Line 6's Amp Farm.

Does it work? If you're doing home recording but can't crank a vintage amp up to 11, amp modeling is the best option ever for tracking guitars direct. For that matter, if you can't afford a vintage amp, modeling is a good and cost-effective way to approximate great vintage tones with whatever gear you have. Modeling is also ideal when you hit the road and want to leave your



precious gear at home.

What is perhaps most exciting about amp modeling is how the technology offers an opportunity for players to create brand-new tones by combining the features of their favorite amps into new digital hybrids, unhampered by the parameter limitations of physical components.



JUNE 16, 1997

Radiohead Release *OK Computer*

RHE THIRD TIME is the charm goes a popular saying, but no one—possibly not even Radiohead—were expecting the British alternative band to deliver the monumental modern masterpiece that was their third album, *OK Computer*. Radiohead's previous albums, *The Bends* and *Pablo Honey*, were decent early Nineties indie-guitar rock efforts, but *OK Computer*'s atmospheric production, exquisite melodies and recurring themes of alienation resulted in an album that was in another league, if not another world, altogether.

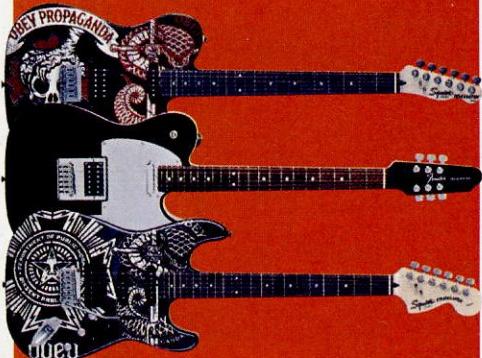
While the songs "Karma Police" and "No Surprises" proved that the band behind "Creep" was no mere one-hit wonder, the harmonically complex, fluid melodies of songs like "Lucky," "Exit Music (For a Film)" and "Paranoid Android" evoked classical music's Romantic Era and eschewed common pop-rock song formulas. "Paranoid Android," in particular, is an ambitious tour de force, bringing together four separate sections with different moods in a manner not heard since "Stairway to Heaven" or "Bohemian Rhapsody."

OK Computer earned gushing and almost unanimous critical praise during the year of its release, and it is one of the few instances in recent music history that such accolades were actually deserved. Countless bands have imitated elements of this album's sound, from Thom Yorke's haunted vocal emotions to Jonny Greenwood's adventurous guitar textures. But no one—again, not even Radiohead—have duplicated its intoxicating overall effect.

TRENDS

NINETIES

The Rise of Good Cheap Guitars



FROM THE FIFTIES through the Eighties guitarists usually had two choices when it came to buying a guitar: spend a lot of money for a professional-quality brand-name instrument, or be a cheapskate and settle for an inferior, poorly constructed no-name import model. Today, the perfect storm of mechanized CNC production techniques, cheap overseas labor costs and drastically decreased shipping expenses has led to the development of impressive instruments that sell for only a few hundred bucks.

Peavey was the first U.S. guitarmaker to introduce CNC to the production line, in the mid Seventies, allowing the company to produce consistently perfect electric guitar bodies and necks while reducing costs. Today, nearly every mass-produced guitar starts on a CNC machine. Asian companies like Ibanez also helped spearhead the trend toward overseas manufacturing, but when American companies like Fender started contracting work to facilities in Japan, Korea and Indonesia, the practice became widespread throughout the industry. Some of the early Japanese-made Squier guitars were so well made that many collectors now prefer Strats and Teles made during the brand's early days over Fender instruments from that same era.

Today, even big name companies like B.C. Rich, Dean, Epiphone, ESP, Jackson, PRS and Schecter offer outstanding instruments that sell for less than \$500. While these instruments are affordable for beginners, they're made well enough to satisfy demanding professionals, and many of these so-called budget models appear regularly on big concert stages.

October 1998

GUITARISTS TUNE INTO THE BOSS TU-2



GO SEE A BAND PLAY at any rock bar or club, anywhere in the world, and check out the cluster of pedals at the guitarist's feet. Chances are good that the first stomp box in that chain of effects will be white and rectangular, with bright orange lettering and a Boss logo protruding from the rubber pad. That's the TU-2 chromatic tuner, and while it may not be as sexy as a Les Paul, or as macho as a Marshall stack, it's the one piece of gear many guitarists won't leave home without.

Since its debut in October 1998, the TU-2 has become Boss' best-selling pedal, a device so elemental, intuitive and easy to use that it's hard to believe it didn't always exist. With the arrival of the TU-2, guitarists no longer had to enact the lowly between-song ritual of turning their backs to the audience to study a cumbersome rack tuner or plug into a separate, handheld unit. Now they could stand center stage and stomp on the TU-2, activating not only an easy-to-see LED display but also a handy mute/bypass that let them tune up in silence.

Over the years other manufacturers have issued their own take on the pedal tuner, but the original still remains the most popular. In fact, on an average night of live music at a local bar, so many TU-2s will pass across the stage that a guitarist has a strong chance of leaving with a different unit than the one he arrived with. Sort of like with groupies.

T R E N D S

To Shred or Not to Shred

The Eighties shred phenomenon was the perhaps inevitable outcome of the virtuoso metal guitar lineage that includes Eddie Van Halen, Randy Rhoads and Yngwie Malmsteen. By moving away from the blues roots of rock and roll, these players fostered a vogue for the arpeggios and scales of European classical music. And the thing about arpeggios is that, the faster you play them, the more fun they become.

So the race was on, as metal players assiduously practiced sweep picking, fretboard tapping and other speed-enhancing techniques. Throw in the kind of extreme dive bombs made possible by the advent of locking tremolo systems and you've got the musical equivalent of a video game: endless adolescent fun. And they called it "shred."

In the late Eighties, players like Joe Satriani and Steve Vai made an art form of the whole thing. Suddenly every metal guitarist wanted to shred, although the art often got lost in the quest for speed. Shred soloing became an integral component of Eighties hair metal. The *widdly-widdly-woo* notes-per-nanosecond emanating from pointy guitars seemed the perfect sonic complement to the hair bands' spandex leotards and poodle cuts.

Then came the grunge Nineties and a very different guitar aesthetic, one focused more on textures and alternate tunings. Shred fell into disgrace. The Nineties grunge/alternative scene got some of its ideological influence from Seventies punk, which held that virtuoso musicianship is stylistically inappropriate to rock.

But now the lines have gone all blurry again as genres like speed metal and death metal have gained ascendancy. Shredding has made a return, although now it's no longer obligatory. It has become just another color on the great palette of electric guitar styles. The whole trick is to apply it appropriately and tastefully.

FROM TOP TO BOTTOM: BOB LEAFE/FRANK WHITE PHOTO AGENCY; FRANK WHITE (3); JAY BLAKESBERG/RETNA

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TRENDS

2000s

The Vintage Market Grows Up

THE EMERGENCE OF the vintage guitar market during the Sixties and Seventies was understandable—many big guitar makers of the time were sorry shadows of their former glory. But what kept the vintage market growing and even flourishing over subsequent decades was another matter altogether. Even as the quality and affordability of new guitars improved substantially during the Eighties, vintage guitars maintained an unmistakable allure.

Part of this growing appeal can be attributed to *Guitar World's* sexy Collector's Choice centerfolds (at least we think so), the increasing popularity of vintage guitar shows, and the numerous influential rock stars like Joe Perry, Keith Richards and Rick Nielsen of Cheap Trick, who showed off their massive vintage collections onstage. Everyone from virtuosos like Eric Johnson, roots rockers like the Georgia Satellites and even a handful of hair rockers like Tom Keifer of Cinderella kept vintage guitars in the spotlight on MTV.



But perhaps one of the most influential figures behind the boost in vintage guitar popularity was G.E. Smith while he was musical director of *Saturday Night Live* from 1985 through 1995. The immaculate, drop-dead-gorgeous vintage beauties he broke out every weekend on *SNL* certainly inspired bloodlust among viewers who weren't even players, and perhaps he's the culprit who inspired lawyers, doctors and other professionals to invest in guitars instead of gold, oil futures and pork bellies.

As prices of late-Fifties Les Paul Standards and Fender Stratocasters soared to the six-figure stratosphere in the

mid-Nineties, companies developed an ingenious method of duplicating the ravages of time called "relic-ing." These battered and abused instruments offered the same broken-in look, feel and sometimes even sound of a well-loved instrument but sold for a fraction of a vintage instrument's price. Whether the market for vintage relic guitars will develop over the next 20 years in a similar manner remains to be seen.

October 23, 2001

THE IPOD GETS AN EARFUL



ITS NAME WAS INSPIRED by a device in Stanley Kubrick's film *2001: A Space Odyssey* that allowed crew members to leave the mothership while safely enclosed in their own private space capsule. Which is fitting, as the iPod is truly a surreal, science fiction-like creation: a self-contained take-it-with-you library containing thousands upon thousands of digitally encoded songs, all of them available at the touch of a button, anytime—anywhere.

The iPod wasn't the first portable digital audio player to hit the market, but it was the one that everyone wanted to own. Its sleek white palm-sized case and scroll wheel proved irresistible, and its matching white earbuds became a symbol of hipness. In no time at all, it seemed that nearly everyone was asking, "What's on your iPod?" as the devices became ubiquitous across generations and cultures. (Even Dick Cheney has an iPod.) Since its debut in 2001,

Apple has sold more than 200 million of the units in its various incarnations.

The upshot has been that, while we are more tuned out from our surroundings than ever before, we are more in touch with music and have greater access to enjoy, explore and discover it—in the car, on the street, or while waiting for a latte at Starbucks. Like Kubrick's "pod," the iPod lets you travel in your own private bubble, with little need for human-to-human dialogue. Just pop in your earbuds, and you're never alone.

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December 8, 2004

DIMEBAG DARRELL MURDERED ONSTAGE



Guitar World throughout the Nineties, was both educational and entertaining, and it's one of the most popular columns to ever run in the magazine.

Dimebag took the breakup of Pantera in 2003 especially hard, but he bounced back enthusiastically with his new band, Damageplan. Just before his death he was closely involved with developing new guitar designs with Dean and a signature amplifier with Krank. More inspired than ever, Dimebag prepared to produce his best work, but his talent, imagination and genius was silenced forever by an inexplicable, selfish act of violence. Rock on, brother Dime.



2005 *Guitar Hero* Saves the Day

LOVE IT OR HATE IT, the *Guitar Hero* franchise, with more than 25 million units sold, has indelibly altered the pop-culture landscape. Scores of children have been indoctrinated in the sounds of classic rock; bars and other establishments use *Guitar Hero* nights as a way to spike flagging business; and studies have shown a few rounds of *GH* to have beneficial effects

in persons suffering from severe physical and mental trauma.

Even the artists have gotten in on the action. Aerosmith, Van Halen and Metallica all have their own stand-alone versions of the game, and real guitar heroes like Slash, Joe Perry and Tom Morello have had their likenesses immortalized in digital form as playable characters. (Slash,

for his part, is a guitar hero at *Guitar Hero*—he claims to have beaten the second version of the game.)

And then there's the actual guitar-playing aspect of *GH*: while no one knows exactly how many button pushers make the leap from the plastic controller to the real six-string thing, it's only a matter of time before the next generation's Jimmy Page admits to having gotten his start hitting the colored keys in time to songs by Dragon Force and Kansas. And really, any device that inspires a kid to turn off Hannah Montana and "play" the riff to "Carry on Wayward Son" can't be all bad.

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2010

Keith Richards Still Alive



EW HUMANS HAVE CHEATED death more often than Keith Richards. He has survived multiple near-fatal drug overdoses and knocked back enough booze to disease two-dozen livers. On occasion, his blood has become so toxic he's required a full transfusion. Richards has lived through incarceration, tumbles from trees and peril at the hands of Hells Angels. He seems to know no fear.

In the late Seventies, he had an argument with reggae great Peter Tosh—a man from Kingston, Jamaica's brutal Trenchtown ghetto, and definitely not someone to mess with. Tosh, then signed to Rolling Stones Records, had taken over Keef's villa in Jamaica and refused to leave. When Richards tried to resolve the matter amicably by phone, Tosh told him. "Ya come anywhere near here, I'll shoot ya." To which Keith replied, "You better make sure you know how to use that gun, 'cause I'm gonna be there in half an hour!" Tosh vacated the premises.

Some years later, in a bitterly ironic turn of events,

it was Tosh who was mowed down by gunmen who invaded his home. That's the way it seems to go. Rock history is littered with a trail of corpses that should've been Richards. His co-guitarist in the original Stones lineup, Brian Jones, was found dead at the bottom of a swimming pool in 1969. His drug and guitar buddy Gram Parsons (the real author of "Wild Horses," by some accounts) died of an overdose. Ditto for John Belushi, who also ran with Richards. A teenage boy was found dead in the bed of Richards' longtime lover, Anita Pallenberg. Not Keith.

The man's remarkable durability inspires faith in the adolescent dream that if you stay true to the spirit of rock and roll, you can swagger through this whole damned life with a cigarette dangling from your lip, a strong drink in one hand, guitar in the other, a scarf flung nonchalantly over your shoulder. At public appearances Keef often observes, "It's good to be here... It's good to be anywhere." And it's certainly great to have him here. Still.

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NO MORE BEERS

Throat surgery! A hernia! Liver disease and pancreatitis! Blood clots that nearly killed him! **What's next for Zakk Wylde?** The fast-living, hard-drinking guitarist talks about his brush with death, his split with **Ozzy Osbourne**, and how he's staying brewtal without **the brew**.

BY JON WIEDERHORN / PHOTOGRAPHS BY NEIL ZLOZOWER / ILLUSTRATION BY DANNY HELLMAN

Zakk Wylde is behind his picturesquely ranch house in the mountainous Castaic Lake area of California. The Black Label Society maven is laughing his ass off as he watches Dexter, his 18-month-old male Shiba Enu, trying to hump his two new Rottweiler puppies.

"It's like watching *Caligula*," Wylde roars, a reference to the 1979 sexually graphic film about the Roman emperor. "The puppies don't know what he's doing. They just think he's playing with 'em. [My wife] Barbaranne goes, 'Look, he's going for either one of 'em.' And I go, 'Well, he's bisexual. Look, he's got David Bowie's haircut when he was doing Ziggy Stardust.'

When Wylde isn't immersed in the home chaos of seven dogs, three children and drop-ins from the Doom Crew—his road crew—he's usually working out at his gym, watching TV or practicing guitar. At the time of *Guitar*, finalizing plans for the Zakk Wylde Hellfire Tour, New York, which will mark the release of his new coffin-shaped Epiphone Graveyard Disc USA BFG. Afterward, Wylde will fly to Chin



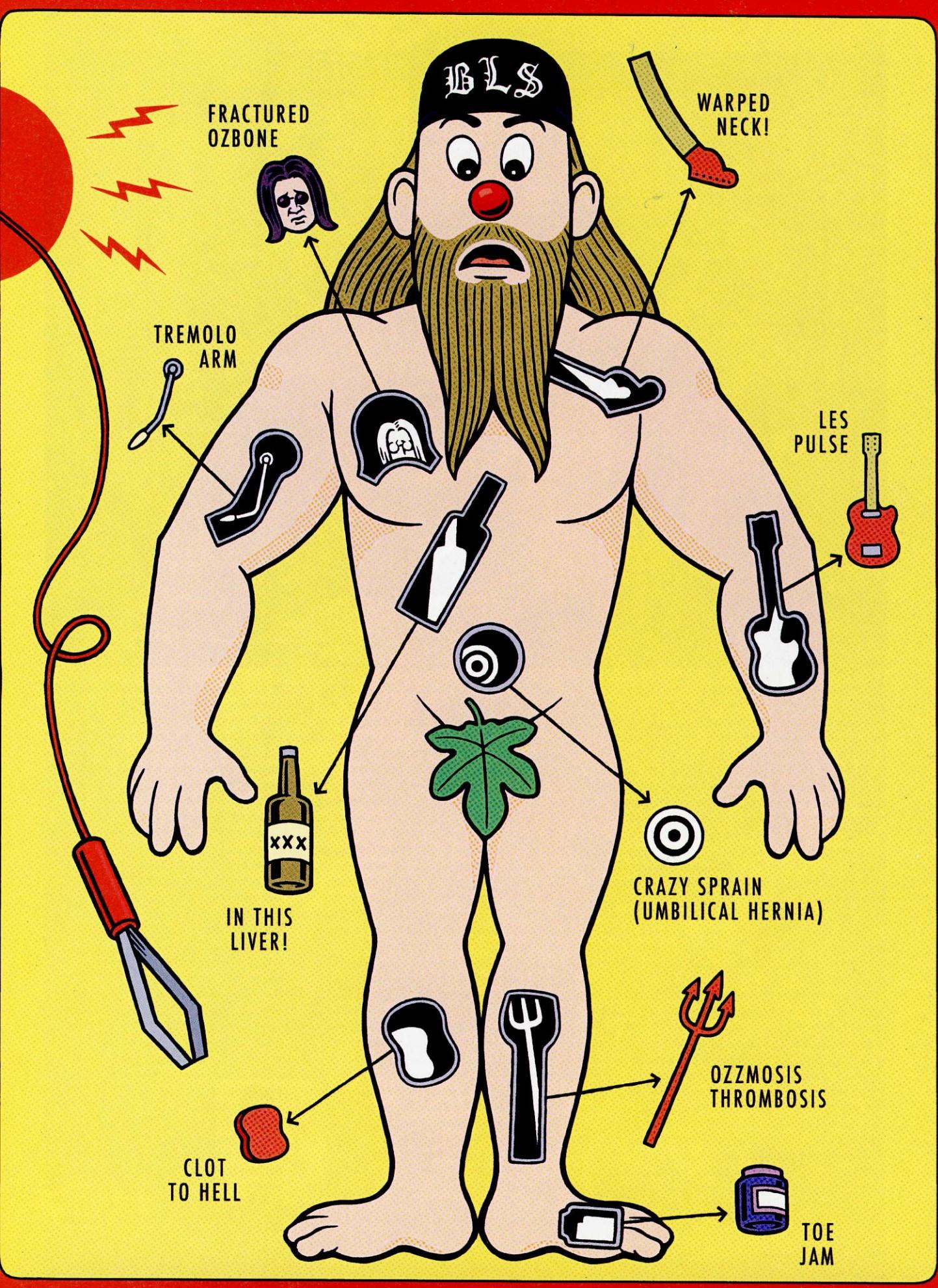
part in international marketing campaigns for Epiphone and Gibson, and in January, Black Label will start working on the follow-up to their 2006 album, *Shot to Hell*.

"I need to stay busy all the time," Wynde says. "If I had \$360 billion in the bank, I'd still want to work. After a while, doing yard work and lifting weights at the house is gonna get kind of old, you know? So, it's like, call the boys and fire up the machine. Let's get rolling again."

The new Black Label record—tentatively scheduled for release in spring 2010—will mark the christening of Wylde's new home studio, which is being built by Zack Fagan, who has constructed two studios for Ozzy. The studio should be finished by the time Wylde returns from overseas, and while the guitarist doesn't have much to say about cord ("We'll slam together some riffs and it'll n^t Black Label"), he's pretty vocal about having

the next BLS record ("We'll slam together some riffs and it'll sound like fuckin' Black Label"), he's pretty vocal about having his own studio.

"They're wiring it up now and knocking out walls, and it's gonna be slamin'", Wylde says. "It just doesn't make any sense to keep paying \$1,000 a day for some fancy studio. It'll definitely





At home in his guitar room

pay off in the long run, and if guys like [Black Label Society guitarist] Nick [Catanese] or [bassist John] DeServio want to record their bands, [Speed X and Cycle of Pain, respectively] there, they can just come in and knock it the fuck out."

At 42, Wylde still has the overblown personality and sky-high energy level of a teenager dreaming of stardom and reveling in every morsel of success. And he has pretty much been that way since 1987, when he was plucked out of the New Jersey bar scene by Ozzy Osbourne to replace Jake E. Lee. Tirelessly prolific, Wylde played on six Ozzy albums and has co-written five of them. He's also written seven Black Label Society studio discs, a record for his previous band Pride and Glory, and a solo album, as well as made guest performances on well over a dozen albums by his friends. Between studio stints, Wylde has toured exhaustively, often playing double-duty with Ozzy and Black Label Society.

Added together, it accounts for more than 20 years of musical activity, during which Wylde has remained in nearly constant motion. But over the past six months, the guitarist was hit with a double-whammy of misfortune that could have flattened the tires of even the most dedicated road warrior. First, during a tour with Mudvayne and Static-X, he discovered he had developed a rare blood disorder that caused life-threatening blood clots. Then, without warning, Ozzy replaced him in the band with Firewind guitarist Gus. G.

"You know, Ozz used to always say to me, 'Zakk, for every good thing that's fuckin' happened to me, five bad things have happened,'" says Wylde, shrugging off his setbacks as if they were as inconsequential as a couple

of parking tickets. "You just gotta roll with the punches, man. That's the only thing you can do at times. Anybody can get knocked down. It's who can get back up—that's the whole fuckin' thing."

A man of his word, Wylde has bounced back like Rocky Balboa after losing to Apollo Creed. In late August, during a three-day stay at a hospital in Eugene, Oregon, he received critical treatment for blood clots in both lungs and his left leg. A scant three weeks later, Wylde got the thumbs-up from his doctor to return to action, and the man who co-wrote Ozzy's "I Don't Wanna Stop" for the 2007 album *Black Rain* hasn't stopped since. *Guitar World* hooked up with the newly sober Wylde during his recuperation for an in-depth talk about his health scare, his replacement by Gus G., the recording sessions he did last year for Ozzy's next record and his greatest memories of playing with the Blizzard of Ozz.

GUITAR WORLD You looked healthy when you started the Pedal to the Metal tour with Mudvayne and Static-X this past July. When did you start having symptoms of blood clots?

ZAKK WYLDE A couple dates in, my left calf started hurting. I just figured it was from jumping around onstage. Either my feet are killing me, or it's my back

or my shins. I've got shin splints, and I've always just figured, Give it four or five days and I'll be fine. Like, who gives a shit? Cop a nice beer glow and you don't feel nothin' anyway. When I was onstage with all the adrenaline, I wasn't feeling shit, but once I got offstage and the adrenaline wore off, I would sit down and I was like, "Damn, my leg is killin' me." I kept it elevated and iced it down, and since I didn't have joint pain, I just figured I had pulled it, because the real pain was right behind my knee. After the shows, I'd crack a couple cold ones and then lie down and go to sleep.

GW When did you decide to see a doctor?

WYLDE After about a week, it got to the point where just getting up in the middle of the night to take a piss was a production. It was almost like someone's grabbing and squeezing your balls while you're trying to take a leak—there's not gonna be any piss comin' out of that thing, 'cause you're just too preoccupied with pain.

So on August 14, we were in the middle of Omaha, and before we did this 24-hour drive, I checked my GPS to find out where the nearest hospital was.

GW Did they diagnose the clots right away?

WYLDE Yeah, I went in there, got an ultrasound, and the guy goes, "You got

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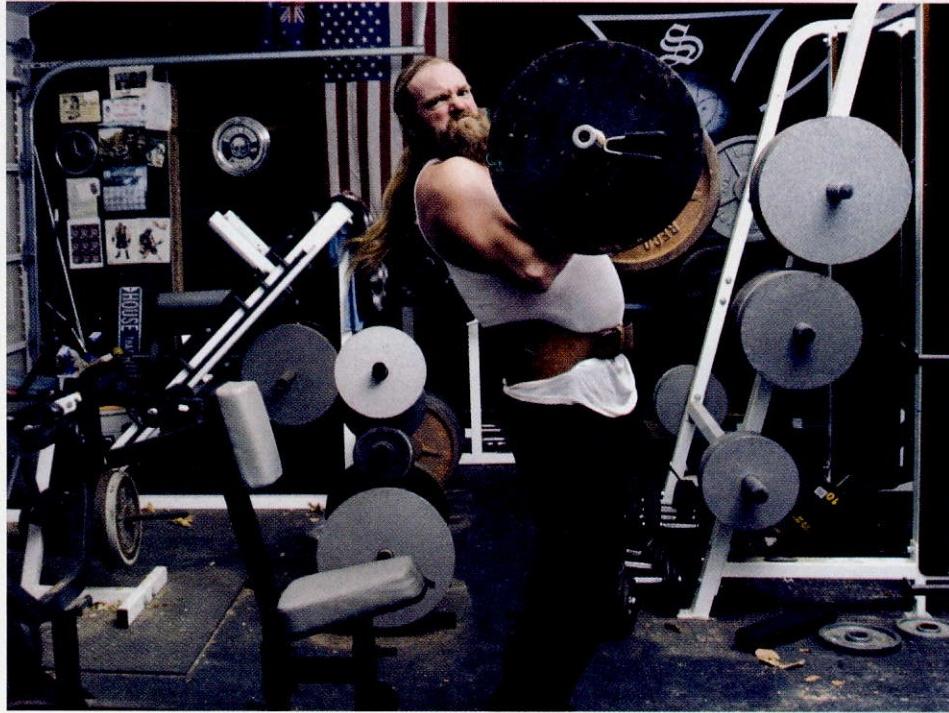
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a bunch of blood clots behind your left knee. It goes down into your calf. You got a couple there. And then it goes down into your Achilles tendon."

GW Had you ever had anything like that before?

WYLDE No fuckin' way, I was like, "Blood clots?" You usually get that shit if you're 80 years old or if you stay still too much. When we're traveling, I'm always stretching, and I work out and do cardio all the time. So it's just one of them things.

GW Did you stop touring right away?

WYLDE Nah, the doctor gave me [*the blood thinner*] Coumadin, which is this oral medication that's supposed to keep the clots from moving upward, because, obviously, you can have a stroke if a clot goes into your head. And then I had to take two shots of this [*anticoagulant*] right into my stomach every 12 hours. I was giving myself two shots in the stomach every day. It was hysterical, because I was taking the blood thinner, and my leg was killing me because I didn't have any painkillers, so I was still hitting the sauce. And since I was drinking beer while taking blood thinners, the alcohol was thinning my blood even more. I mean, dude, if I had gotten a paper cut I would have bled all over Kansas City. It would have been a fuckin' horror movie.

GW If you were already on medication, why did you end up having to go to the hospital in Eugene, Oregon, 11 days later?

WYLDE I went to the doctor [*so they could check on my condition*], and they did a CT scan, and the doctor said, "Well, you've got three blood clots that have already moved up and gone through your heart. They're in your lungs now." I said, "Are you kidding me? What happens if they go to your heart?" And he goes, "Well, pretty much you either live or you die. You should have died probably about a week and a half ago, or whenever these things went through your heart." And then he goes, "If you say you've been drinking all your life, since you've been 14, and you're 42 now, the alcohol

was probably thinning your blood, acting like the Coumadin." I turned to the wife and said, "See, alcohol is good." She's like, "Oh, shut the fuck up. The party's over for you, buddy boy." All my buddies go, "Zakk, you're 42. It was a good run. The fuckin' bar's closed for you, asshole."

GW Have you really stopped drinking?

WYLDE Yeah, since this stuff happened, I've been fuckin' chillin'. You know what I think is so hysterical? You go to these AA things, and everyone's so tortured about drinking, and they can't stop and all that. But for me, it's just a question of willpower. It's just like anything. If you want to learn how to play guitar, I can show you how to play "Stairway to Heaven," but you're the one who's gonna have to sit and practice the thing. You're the one who has to put your mind to it. I mean, trust me, I'd love to have a couple cold ones right now and sit around and practice or watch a football game. But, I mean, you gotta have willpower. So it's just down to water and Gatorade.

GW You were in the hospital in Oregon for three days. What kind of treatment did you receive?

WYLDE They had me on a Coumadin drip for 24 hours, and they gave me more shots. They also gave me something that's called an "umbrella": it goes into the main artery going up your leg [*the inferior vena cava*], and it's almost like a strainer, so any new clot can only go so far.

GW The doctor gave you the thumbs-up to play the Halloween show to promote your new Epiphone Graveyard Disciple guitar. Are you in the clear now, healthwise?

WYLDE I've gotta take this Coumadin shit for at least a year, and he's gonna see after that. I've got a rare clotting condition, and if it's hereditary, I may have to take Coumadin for the rest of my life. But it's no big deal. I already take vitamins every day. It's just throwing one more thing into the mix.

GW You had a pretty scary brush with death. Do you appreciate life more now?

WYLDE Yeah, I got no problem paying \$18 for a 12-pack of Becks now. [laughs] Dude, whenever musicians start getting high and mighty and talking about the meaning of life and shit, I'm like, "Man, seriously, please—just shut the fuck up and sing one of your songs." It's like, if you're a tool and a douche your whole life, do you have to get into a near fatal car crash to go, Maybe I should start acting cool to people? I've always thought every day is a gift. And when bad shit happens, there's two ways of looking at it; the glass is either half empty or half full. I always look at it like, Dude, there's half a beer left there. Fuckin' bring it on. The party ain't over yet.

GW You've had other recent health problems.

WYLDE It's crazy. Over the last two years, I had to have throat surgery for my vocals. And then I had an umbilical hernia from hitting the gym and lifting all the time. My belly button popped out, so I had to get surgery for that. I got fatty liver disease and pancreatitis. And now I got blood clots in my lungs. It's like God's going, "Now for your next mission, if you wish to accept it..." I'm like, "Hell no, I don't accept."

GW Whoa, back up. You have liver disease and pancreatitis? When did you find out about that?

WYLDE I went in for an exam less than a year ago for my health insurance. The doctor said, "Have you had any abdominal pain?" And I said, "No, I feel strong as an ox." And he goes, "Well, your liver enzymes are elevated, your pancreas enzymes are elevated... Do you drink

"Just getting up in the middle of the night to take a piss became a production."

alcohol?" I go, "I suck 'em down like Coca-Cola, man." [laughs] Everybody on my mother's side of the family died of liver cancer or liver failure, so the cards I got dealt were not exactly a royal flush. He was like, "You've got pancreatitis and a swollen liver. Maybe we need to back off the beer for a little bit."

GW So you've stopped drinking. How else have you changed your lifestyle?

WYLDE It's funny. I still do the same things: I lift weights all the time. I eat like a fuckin' mule. I eat like 240 grams of protein a day between the protein shakes, eating chicken all day, rice and salad. I got a fuckin' 33-inch waist, so, it's not like I'm huge. When I started with Ozzy, I weighed 140 and I had a 27-inch waist.

GW Did your health problems have anything to do with Ozzy's decision to work with another guitarist?

WYLDE No, Ozzy thought about doing that before any of this happened. I was gonna go down and do the [video game convention] BlizzCon show on August 22 at the Anaheim Convention Center. [Ozzy performed at the closing ceremonies.] I had talked with Ozz, and he sent me the set list. We were on the Pedal to the Metal tour, and I was gonna fly down on a travel day, see Ozzy and the boys, jam with them and go over the set. And then I was gonna fly back to do another Black Label gig, and then fly back and take care of the boss.

GW How did the plans change?

WYLDE I was doing some interviews promoting the Pedal to the Metal gigs, and someone goes, "Oh, dude, we heard Ozzy's getting another guitar player, some dude from Greece." And I'm like, "Dude, I'm always the last to know everything." Put it this way: I didn't find out Barbaranne was pregnant until the seventh or eighth month. But that's always the way it is with Ozz. It's like, We booked a tour down in Australia; what are you going to be doing Wednesday?

GW Did you talk to Ozzy about his decision?

WYLDE Well, Ozz called me and said, "Yeah, Zakk, I think for this one I'm gonna use some other guy." So I said, "All right, great, Ozz. I'm always here if you need me. Just let me know, buddy." And he said, "No, Zakk, I know your schedule is crazy right now." And I said, "No, it's no big deal, buddy. Just let me know what you want me to do. I'm always here for you. Have a fuckin' ass-kicking show." And he goes, "Well, we're not at war or anything, right?" And I'm like, "Ozz, I love you, bro. What the hell are you talking about? You can play with whoever the fuck you want. Just give me the heads up." 'Cause Black Label is bigger than me. A lot of guys in the Doom Crew need to know if they're gonna be working or not. That's the only thing.

GW Did Ozzy say why he wanted to work



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with another guitarist?

WYLDE In one of these articles, he was saying, "Man, everything with Zakk was starting to sound like Black Label." I just thought it was funny. I went, "So Ozz, I guess that means 'Mama, I'm Coming Home,' 'Miracle Man,' 'No More Tears' and 'I Don't Wanna Stop' all sound like Black Label?" I wrote 'em all, so I guess it's all Black Label. Last time I checked, that was a good thing.

GW Were you upset that Ozzy didn't ask you to play BlizzCon?

WYLDE I can't be mad at him. Over the years, we've never gotten in one fuckin' argument. The way I look at it is like this: My dad just passed away in December. He was 89, and I'm just glad I had him that long. I didn't go, "God, how could you do this to me?" It was more like, "Thanks for letting me be able to share so much shit with him."

It's the same with Ozzy. Like, what would have happened if years ago Ozzy had said, "Zakk, I don't want to tour anymore? I'm gonna do select dates once in a while. I might want to make records, but I'm done with this shit." He doesn't have to go on tour. He has nothing to prove to anybody. And besides, I've got Black Label.

GW You wrote a bunch of new songs for Ozzy last year, right?

WYLDE Yeah. We played Ozzfest in Dallas, in June. Right after that, we went home for about a month, and then I just kept going over to Ozzy's. I must have written 16 tunes. There was enough

"If I had gotten a paper cut I would have bled all over Kansas City. It would have been a fuckin' horror movie."

material for him to work on while I was gone. I said, "Ozz, I'm getting ready to go back on the road with Black Label. Why don't you sit there and come up with melodies all day long. You guys write lyrics and, boom, we're done." But I don't think Ozzy put any vocals on it or nothing. It's either that or he's just gonna start writing with the new guy or he's been writing with somebody the whole time while I've been out touring.

GW Would you be angry if Gus G. wound up retracking the rhythms you recorded or playing solos over the songs you wrote?

WYLDE I don't give a fuck, just as long as the check's in the mail. I wrote the shit, so if someone wants to play it, knock yourself out. I've got no shortage of songs.

GW Do you think you'll be back in the Ozzy camp after this period with Gus G. blows over?

WYLDE You'll have to talk to Ozz. If he wants to jam with other people, I'm like, "Ozz, go for it, bro. I love you, man." He said something like, "Well, you know, Zakk's so busy doing Black Label he doesn't need me anymore." Well, I tell ya, man, it doesn't matter if Black Label were selling 60 million records, if Ozz said, "Zakk, would you want to record with me?" I'd be like, "Yeah, no problem. I'll be right there."

GW There was a period in 1995 after *Ozzmosis* when you left and Joe Holmes came into the Ozzy Osbourne band. What happened there?

WYLDE I was jamming with Guns N' Roses at the time. It was me, Slash, Axl [Rose], Duff [McKagan], Izzy [Stradlin] and Matt [Sorum]. Ozz was like, "Zakk, I gotta get another guy who's gonna be there." I said, "All right, dude, I understand." And that's when Joe came in, and he's a slamming guitar player. But nothing panned out for me with the Guns guys. I had all these riffs lying around, so I was just like, Fuck it, I'll do it myself, and that's when Black Label was born.

GW Holmes toured with Ozzy for *Ozzmosis*, but you came back in 2001 to record *Down to Earth*. What happened with Holmes? He co-wrote three songs for the album but didn't play on it.

WYLDE I dunno. They just said, "Hey, Zakk, you wanna come down and jam some riffs with Mike [Bordin] and [bassist] Robert [Trujillo]?" and I was like, "Yeah, no problem. When do you want me there?" It's almost like I was a studio musician, which was weird. I still had fun putting sick guitar playing on there with the solos, but I didn't write anything, so it was a different kind of thing.

GW Do you remember the first gig you played with Ozzy?

WYLDE It was at Wormwood Scrubs Prison

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in [inner-West London] England. I had long blond hair and weighed 144 pounds. I said, "Dude, I'm about the closest thing to Farrah Fawcett that these motherfuckers are gonna see for the rest of their lives. If I don't pass this audition, are you gonna leave me in this hellhole?" Ozzy wanted us to play there so no one would be able to see me audition, and if things didn't pan out they'd get another guitar player. But it went well. The inmates loved it, and I got the gig.

GW What was your biggest Spinal Tap moment with Ozzy?

WYLDE In 1989, we were in Albuquerque, which was [late drummer] Randy Castillo's hometown, and his nine- and 10-year-old nieces and nephews were on my side of the stage. During the show, my pants split from the waistband in the front to the waistband in the back. My balls were just hanging out. The Les Paul was covering my nuts, but it's like, what am I supposed to do? I can't stop in the middle of the song and leave. And I didn't realize his niece and nephews were there, so I start playing behind my head and with my teeth, and here's my hairy cock and balls dangling around. At the end of the set, Randy went, "Do you realize my fuckin' nieces were over there, you fuckin' moron?"

GW Did you ever come across any creepy or psychotic fans?

WYLDE We were in Dallas once and there was some dude who said that Ozzy was God and I was his son, and that meant I was Jesus Christ. And with Ozzy, together, we would all die and be crucified. He got Ozzy's information and kept calling the office and saying he was going down

to the show and we were all going to die. That went on for a little while, and I was like, "Dude, tell him to come on down. I'll beat his ass right there. If he wants to meet God, I'll set up an appointment." With these fuckin' nut jobs, what are you gonna do? I mean, look at what happened with our beloved brother Dime. I saw him 10 days before any of that shit went down. I went, "Brother, I love you, man. Have a great show. I'll talk to you in a little bit." He was coming out this way. I mean, that's fuckin' insanity, bro.

GW What's the craziest thing that happened when you were with Ozzy?

WYLDE We had just got done headlining a festival for 60,000 people in Prague in 2002. The show was slammin', and as they're chanting "Ozzy, Ozzy," and we're doing the bow, Ozz goes, "Zakk, have you seen the porn out here?" And I go, "Oh, it's fuckin' awesome, dude." And he goes, "Hey Zakk, why don't we just round up the guys and we'll have a porn party in my room." So we end up leaving the fuckin' stage and going back to the hotel, and me and Ozz are firing back beers. And then he's slamming down the cocktails. And when the boss starts drinking cocktails, everybody just heads for the door. It's time to get the fuck out of there, because once mom [Sharon] gets a whiff of what's going on, there's gonna be hell to pay.

So me and Ozz are fuckin' crooked at this point. It was, like, 3:30 in the morning. And he goes, "I've done some crazy shit in my life, but I've never thrown a TV out the window." And then Ozz gets up and tries to pull the TV out of the wall, but it's bolted to the entertainment center. So I go, "Hold on a second, boss. Lemme get it, bro." So I wrestle with it and rip the set out, bolts, cables and all. Now I'm holding the TV on my shoulder with the cables hanging out, and Ozzy jumps into the entertainment center where the TV was, and he goes, "Look, it's the fuckin' Osbournes, live," like he's on TV.

Now, the hotel window was the kind that only opens a bit. Next thing you know, the boss is wrenching on the fuckin' thing, and the [security] bolt snaps and the window goes wide open. The TV's getting heavy now, and Ozzy goes, "Zakky, throw it over there," and I just fuckin' launched this thing. All you hear is this whistling sound, and when this thing hit the fuckin' ground, bro—booooom!—the explosion was like a bomb."

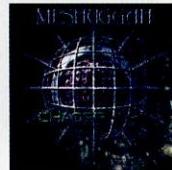
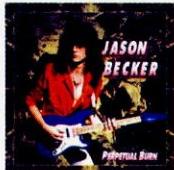
GW Did you have to pay for the damage?

WYLDE It cost me \$10,000 for the TV, and I'm telling you, that TV didn't cost 10 grand. The suite was \$1,000 a night, so they charged me and Ozzy \$1,000 a night for the time they couldn't use that room. They said that because the window bolt was broken and Ozzy threw some shit up on the wallpaper, it's gonna take them at least 34 days to fix the joint. And you know, you and me could have fixed the place in one day. The boss got clipped \$34,000, I got clipped 10 grand. And I said, "Okay, well, let's tally it up here: Beer: \$2,450. The TV: \$10,000. The room: \$34,000. The look on the boss' face: priceless." **GW**

The advertisement features a central graphic of two speakers, one large and one smaller, with concentric yellow and orange sound waves emanating from them. The text "AmplifiedParts™" is written in a stylized font with three vertical bars above and below the word "Amplified". Below this, the text "Guitar & Amp Parts" is in blue, followed by "Speakers • Tubes" and "Accessories" in a larger, bold blue font. Further down, "Books" and "Tools" are listed. At the bottom, the website "amplifiedparts.com" is displayed. In the bottom left corner, there is a row of vacuum tubes, including several Ruby brand tubes labeled "RUBY" and "SL6 GC", and other tubes labeled "5" and "ECC83".

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ERUPTION



In 1978, Eddie Van Halen broke new ground and set an era of guitar virtuosity in high motion. In this exhaustive lesson, *Guitar World* shows you how to perform the techniques that have revolutionized the past 30 YEARS OF ROCK AND METAL.

BY MARTIN GOULDING

THE PAST THREE DECADES have seen an explosion in guitar technique, an advancement that is greater than in any time in the instrument's history. When Eddie Van Halen showcased his exciting new style on Van Halen's 1978 self-titled debut, modern rock guitar was born. Over the next years, tapping, hot-rod repetition licks, wide vibrato, harmonics and colorful flash whammy bar antics became part of every notable guitarist's trick bag. In the Eighties, neoclassical virtuosos like Yngwie Malmsteen and shredders like Joe Satriani and Steve Vai emphasized speed and legato-driven fluidity, while thrash acts like Metallica took the instrument in a more extreme direction. The Nineties brought a push toward more progressive influences, leading us to the present day and our well-stocked arsenal of guitar techniques.

In this lesson, I'll reflect on the main technical phases of development in modern rock guitar playing over the past three decades, with an insight into the players, techniques and bands that have contributed to the evolution of rock guitar. Check this month's CD-ROM for this feature's audio examples, demonstrated at slow and standard speed, and try to take each

area and learn to memory very slowly, applying speed gradually over time.

GET THE TONE

To get the modern rock tone, it's ideal to have a guitar with high-output pickups, low action and light string gauges. Most players of this style would be using .009-.042 or .009-.046 gauges. On the amps, modified high-gain Marshalls, Ibanez Tube Screamers, Boss DS-1 distortion pedals and Boss DD-3 delays were a popular choice for a lot of the Eighties players, with Mesa/Boogie Dual Rectifiers providing the chunky low end for a lot of the post-Nineties riffage. To record the sound files for this lesson, I used an Ibanez J Custom with .009-.046 gauge strings with a DiMarzio Tone Zone pickup in the bridge and an Air Norton in the neck, through a Marshall JCM 800/Tube Screamer-type sound on AmpliTube v2.

At home, any high-gain amp will

suffice. For leads, set the EQ flat ("12 o'clock") with a slight boost on the treble and midrange. For chunky thrash riffs and modern metal rhythm playing, decrease the midrange to nine o'clock, and boost the bass and treble to three o'clock. For leads, a touch of delay low in the mix would be ideal.

LEAD TECHNIQUES

FIGURE 1

SINGLE-STRING HALF-ROLL TAPPING

(**EDDIE VAN HALEN**)

HERE WE HAVE the half-roll tapping technique that stunned the world and redefined rock lead guitar in 1978 with the release of *Van Halen*. This example progresses through a succession of classical-style triad arpeggios. Technically, it is a great way to start moving the fretting fingers around while tapping on one string, and you'll see that the tapped note is also moving melodically. Notice that, on the downbeat of beats one and three

in each bar, a note is being tapped as the fret hand shifts down one fret, which conveniently prevents an audible squeaking sound and makes for a fluid transition from one arpeggio to the next. With the fret hand, follow the rule that the tip of the index finger always mutes the string above the one being played, so that it lightly touches the next lowest string as it's fretting the one you're playing on. The remaining lower strings are muted by lightly resting the heel and thumb pad on them.

FIGURE 2

FULL-ROLL TAPPING (EVH)

ALSO INSPIRED BY EVH, this example demonstrates the full-roll version of the single-string tapping technique, wherein the fret-hand pinkie stays pressed down as the right hand taps and pulls-off to it. Be aware of the anticipation into bar 2, with the last note of bar 1 setting up a smooth harmonic transition from the A triad to F. Also notice in bars 2 and 3 how the tapped melody notes move in anticipation of the following chord. The lick concludes with another common EVH trademark: the displacement of the final tapped note by the fret-hand, via a quick ascending slide into the note, to which a hearty vibrato is then applied. Use the ring finger for this final note, as it's better suited than the pinkie to performing the "push-up" vibrato technique.

FIGURE 3

TAPPING ON TWO STRINGS (EVH)

THIS NEXT EXAMPLE is a rapid-fire EVH-style half-roll string-crossing lick in E minor, demonstrating the “reverse-pattern-to-bend” exit phrase. Again, remember the importance of effective left- and right-hand muting techniques in order to keep the execution clean and prevent idle strings from ringing. For a clean exit bend, once the final note has been struck, move the pick up into the string above and damp the bottom four strings with the side of the pick-hand thumb.

FIGURE 4

SYMMETRICAL TAPPING ACROSS THE NECK (EVH)

HERE WE HAVE an EVH-style lick that applies a full-roll major arpeggio pattern symmetrically across the neck and includes the use of the open strings. It also entails the use of fret-hand taps when crossing to each successive lower string. Also commonly referred to as "hammer-ons from nowhere," these fret-hand taps are indicated by an "H" above the tab number and may feel weak at first, so isolate this technique and make sure that the index finger hammers down onto the string firmly and quickly. The exit is another displacement involving a tap, pull-off and quick slide. You can slide either the second, third or fourth finger of the fret

FIGURE 1

$\vartheta = 70/140$

FIGURE 2

$$\bullet = 80/180$$

A F/A Fadd9/A G/B Gadd9/B

T 12-9-5-9 12-9-5-9 12-9-5-9 12-9-5-9 13-8-5-8 13-8-5-8 13-8-5-8 13-8-5-8 15-10-7 10-15-10-7 10-15-10-7 10-17-10-7-10-10

T
A
B

A/C#

T 17-12-9-12 17-12-9-12 17-12-9-12 17-12-9-12 17-12-9-12 17-12-17

FIGURE 3

1 = 70/130

FIGURE 4

• 70/140

The image shows a page of sheet music for a guitar solo, specifically measures 1 through 6. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The first measure starts with an E chord (E, G#, B) followed by a sixteenth-note pattern. Measures 2-5 show a repeating pattern of chords and sixteenth-note figures. Measure 6 begins with a D chord (D, F#, A) and ends with an A chord (A, C#, E). Below the staff is a tablature for the guitar strings, showing the fingerings and string notes for each measure. The tablature uses 'T' for thumb, 'A' for index, 'R' for middle, 'B' for ring, and 'G' for pinky. Measures 1-5 start with a 'T' (thumb), while measure 6 starts with an 'A' (index).

*Hammer-on note w/fret-hand index finger and without picking the string.

12 7 4 0 4 7 12 7 4 0 4 7 12 7 4 0 4 7 12 7 / 12 (12)

hand and then add tone-wide “pull-down” rock vibrato.

FIGURES 5 & 6

HALF-ROLL DOUBLE HAMMER-ONS

(EVH, RANDY RHOADS, GEORGE LYNCH)

HERE IS A TRIO of scalar half-roll double hammer-on exercises to be practiced and mastered separately on different string sets. We're in the key of G major, although we are referencing this scale to the root note of A, therefore we are in A Dorian (A B C D E F# G), which is a common mode for rock improvisation and a convenient key for us to study technique. You can keep your fret-hand technique clean by using the tip of the first finger to mute the string above the one you are playing, and lay the finger flat enough to also mute all the strings underneath it.

The general fret-hand position will be dropped and square, the thumb in the middle of the back of the neck, and with plenty of space from the bottom of the neck to the cup of the hand. Between the fingers, there should also be space. Try to make your pick strokes light, and repeat each fragment for five minutes as continuously as possible, making sure to shake off any tension as soon as it arises. This type of technique was used to great effect in the early Eighties by players like EVH, Randy Rhoads and George Lynch.

In FIGURE 6, we connect the three previous patterns into one long, fluid run, with each two-string pattern repeated. The finishing note should receive a tone-wide “push-up” rock vibrato. The linking together of symmetrical shapes is common in modern rock as it facilitates longer fretboard coverage and lends itself more readily to faster runs than do asymmetrical scale shapes.

FIGURE 7

OVERLAPPING DOUBLE HAMMER-ONS

THIS IS A DOUBLE hammer-on run that travels across and up the neck by shifting between two overlapping scale positions per string. As usual, learn and memorize the example slowly, then gradually increase the speed once you can play the run perfectly and smoothly at a given tempo. Measure your improvement of tone quality and control, rather than speed. Aim for a feeling of machine-like accuracy before applying speed. Speed is the by-product of good inner timing, which comes from regular practice.

FIGURE 8

ROLLING LEGATO SEXTUPLETS

(GEORGE LYNCH)

THIS IS A RAPID-FIRE static rock legato repetition lick in the style of George Lynch that uses the first three fingers of the fret hand with some wide stretches and double hammer-ons and pull-offs.

FIGURE 5a

$\text{J} = 60/120$



FIGURE 5b



FIGURE 5c



FIGURE 6

$\text{J} = 60/120$

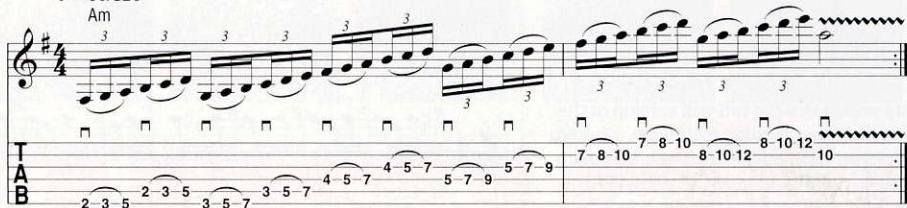


FIGURE 7

$\text{J} = 60/120$

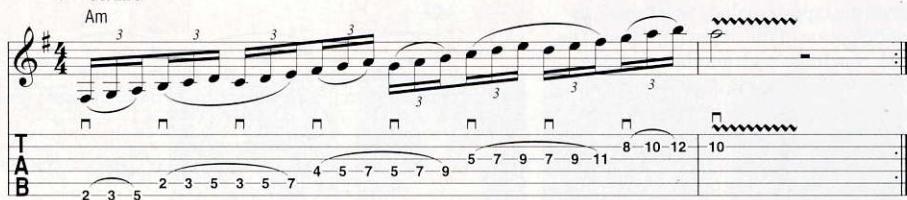


FIGURE 8

$\text{J} = 60/120$

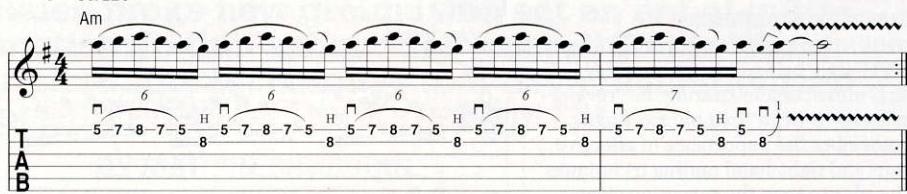


FIGURE 9

$\text{J} = 60/140$

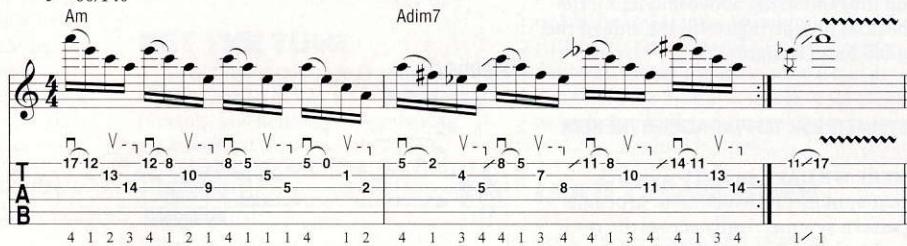


FIGURE 10

$\text{J} = 60/110$



(Check out Lynch's work on Dokken's *Back for the Attack*.) This choice of fingers rotates the hand at more of an angle and provides good finger alignment for third-finger bends. The last bar is slightly rushed to help place the bend on the beat. I've transcribed it as a group of seven, although the intent is to rush the phrase and target the exit bend on the downbeat. When crossing to a lower string in this kind of context it's very common to use a fret-hand tap (the "hammer-on from nowhere" again) instead of picking the first note, for the sake of providing a smoother attack and faster speed potential. Try at first to hit the fret-hand hammer-ons hard, hitting down on the note from a height of at least half an inch. As the speed develops, the movement will refine.

FIGURES 9-11

THREE-STRING MINOR AND DIMINISHED ARPEGGIO SWEEPS

(YNGWIE MALMSTEEN)

FIGURE 9 is a sweep arpeggio run in the style of rock guitar virtuoso Yngwie Malmsteen, who released his highly influential debut album *Rising Force* in 1984. The recurring pattern is a downstroke followed by a pull-off and a brief (two-string) upstroke sweep. The melody initially descends through inversions of A minor (A C E), then ascends symmetrical inversions of A diminished seven (A C E♭ F♯).

On the upstroke sweeps, try to feel the pick pulling up through the strings, like a stick being dragged across fence railings, all in a single motion. The fret hand should articulate each note individually, rather than holding down a chord shape. The concept is finger on, finger off, and you should strive for clean note separation.

FIGURE 10 is a Malmsteen-style sextuplet lick that utilizes a quick succession of ascending A minor sweep arpeggio inversions that lead to a high bend up to the root note A. Follow the picking directions, gently palm mute each downstroke sweep and target the first note of each beat by very quickly sliding the pinkie into position.

FIGURE 11 begins by repeating the sextuplet patterns in A minor from the previous example in descending order, then ascends F diminished seven (F A♭ B D) arpeggio inversions, which may be played over E, E5 or E7 to create an E Phrygian-dominant sound (E F G♯ A B C D, intervallically spelled 1 b2 3 4 5 b6 b7) and an E7b9 arpeggio (E G♯ B D F, spelled 1 3 5 b7 b9). E Phrygian-dominant is the fifth mode of the A harmonic minor scale (A B C D E F G♯, spelled 1 2 b3 4 5 b6 7). Remember as a formula that you can play a diminished seven arpeggio a semitone higher than the root note of a dominant seven chord and will achieve the 7b9 and Phrygian-

FIGURE 11

Figure 11 consists of two staves of guitar tablature. The top staff is in A minor (Am) with a tempo of 60/110. The bottom staff shows a transition to E7b9 (FdIm7/E). Both staves include fingerings and picking directions.

FIGURE 12

Figure 12 consists of two staves of guitar tablature. The top staff is in A minor (Am) with a tempo of 60/120. The bottom staff shows a transition to Dm. Both staves include fingerings and picking directions.

FIGURE 13

Figure 13 consists of two staves of guitar tablature. The top staff is in G major (G) with a tempo of 60/140. The bottom staff shows a transition to D, Em, and Bm. Both staves include fingerings and picking directions.

dominant sound. This is because the notes of F diminished seven heard against an E bass note sound like an E7b9 chord, which is the V chord that compellingly yearns to resolve to A minor. When practicing this example, try to tap your foot and sync-up the metronome clicks to each downbeat, which, with the exception of the very first one, has you picking an upstroke.

FIGURE 12

SWEEEPING ACROSS FIVE STRINGS

THIS NEXT EXAMPLE is a progression of sweep-picked triad arpeggios played across the top five strings. The pattern is

effective for further developing the sweeping technique. Memorize and master each bar individually, then try stringing them together, first in pairs (bar 1 then bar 2), then all together. Each pair of triads begins on the same note, and as individual sets they make great development exercises. For the G triad in bar 2, roll the fret-hand middle finger across the D, G and B strings. When sweeping, feel the pick push through the strings in a single motion when ascending and dragging or pulling up through them when descending. On the fretting hand, remember to play one note at a time—finger on, finger off—in order to ensure distinct note separation.

FIGURE 13

SIX-STRING SWEEPS (JASON BECKER)

OUR NEXT EXAMPLE is in the style of Jason Becker,

whose breathtaking neo-classical lead style was showcased on his solo debut album *Perpetual Burn*, released in 1988. This example is based on full six-string arpeggio sweeps applied to four different chords, which are connected via legato finger slides on the outer strings. Be sure to use the fret-hand fingerings indicated below the tab to ensure smooth transitions from chord to chord.

FIGURE 14

COMBINING SWEEP PICKING AND TAPPING (TONY MacALPINE)

HERE WE HAVE a different style of technique for executing arpeggios that was popular from around the mid to late Eighties. This example is in the style of Tony MacAlpine. The line incorporates fret-hand tapping (hammering on from nowhere), applied when descending across the strings, and a pick-hand tap on the high E string, used to extend the arpeggio's range. The arpeggio in this case is G major seven (G B D F#), and the lick gradually unfolds in range with the extra tapped notes until it is extended harmonically to G major nine (G B D F# A, intervallically spelled 1 3 5 7 9). Without the sweep on the descent at the end of bar 2, it has a smoother articulation compared to regular sweeping, and allows for right-handed extensions without the need to resume picking. Be sure to hammer the strings firmly in order to attain sufficient volume note to note.

FIGURE 15

CLASSICAL-STYLE ALTERNATE PICKING

(YNGWIE MALMSTEEN)

THIS IS A classically influenced strict alternate-picking run up the high E string in A Dorian, beginning on the seventh (G) and culminating with a half-step bend from the ninth (B) up to the minor third (C), which is then held and adorned with some wide rock push-up bend vibrato. It is very common in Malmsteen's playing, and the neoclassical metal guitar style in general, to extend the range of positional runs by continuing an ascent on the high E string, like this.

FIGURE 16

ALTERNATE PICKING ON TWO STRINGS

(PAUL GILBERT)

(PAUL GILBERT)
THIS LICK IS in the style of Paul Gilbert. (Highly recommended is his work with Racer X, in particular the 1987 release *Second Heat*.) The run requires the use of both "outside the strings" and the more arduous "inside the strings" picking motions when crossing from the B string to the high E and back as it ascends the fretboard and is a good, challenging overall developmental exercise. The picking motion should feel relaxed and come from the swing of the wrist over the string, aiming for

FIGURE 14

FIGURE 15

FIGURE 16

J = 60/120
Am

FIGURE 17

The image shows the first page of sheet music for "The Star-Spangled Banner". The vocal part is in soprano C major, 2/4 time. The piano accompaniment features a bass line with sustained notes and chords. The lyrics are written below the staff.

FIGURE 18

FIGURE 16

$\text{♩} = 50/160$
Am

T A B

the slightly downward angled tip of the pick. Practice slowly and accurately before applying speed.

FIGURE 17

ALTERNATE PICKING ACROSS ALL SIX STRINGS (PAUL GILBERT)

HERE WE HAVE another Paul Gilbert-style picking run, this time played across all six strings. You'll find that bar 2 is more demanding on the pick hand, as inside picking is required when crossing strings. Make sure the motion is from the wrist and that there is no tension or muscular upwards movement in the area between the upper forearm and crook of the elbow. Lightly palm mute the bass strings and gradually "open" (unmute) the notes as you move to the treble strings. You will want to keep the angle of the pick the same on each new string, but be aware that although the individual pick strokes come from the wrist, the arm does move down slightly to maintain consistent pick angle and mute unwanted string noise as you move to the higher strings. The fret-hand index finger mutes the string above the one being played with its fleshy tip. So between the two hands, the run should be clean and defined.

FIGURES 18 & 19

LEGATO PHRASING WITH QUINTUPLETS AND SEXTUPLETS (JOE SATRIANI)

THE NEXT TWO examples feature odd rhythmic subdivisions played with the full-roll legato technique and are in the style of highly influential rock virtuoso Joe Satriani, particularly on his legendary 1987 guitar instrumental debut, *Surfing with the Alien*. FIGURE

18 is phrased in quintuplets (five evenly spaced notes per beat), and FIGURE 19 is played in septuplets (seven evenly spaced notes per beat), with a phrasing scheme that encompasses a roll and a half. Listen to the slow audio demonstration of these examples on this month's CD-ROM to feel the timing, and learn and memorize both runs slowly with good tone and timing before applying any speed. Try to keep all notes equal in velocity and even in tone.

This style of legato phrasing requires more fret-hand stamina and "traction" than our earlier half-roll examples and will require short, but regular, daily practice sessions for about a week to gain familiarity and control. When any tension builds up in the forearm, it is critical to shake it off immediately. Both licks finish on a bend from the b7 (G) to the A root note.

FIGURE 20

LEGATO PHRASING WITH ASCENDING FINGER SLIDES

HERE IS A 16th-note legato phrase that incorporates ascending finger slides every two beats. The slides enable us to seamlessly glide through positions while maintaining an unbroken flow

FIGURE 19

$\text{J} = 40/120$
Am

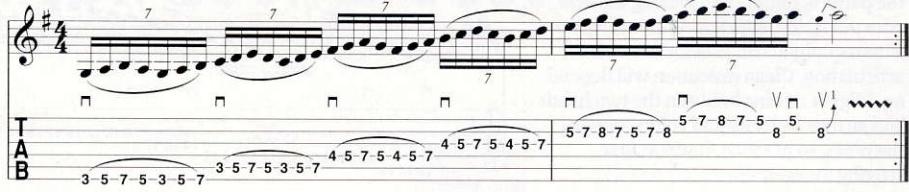


FIGURE 20

$\text{J} = 60/160$
Am



FIGURE 21

$\text{J} = 60/160$
Am

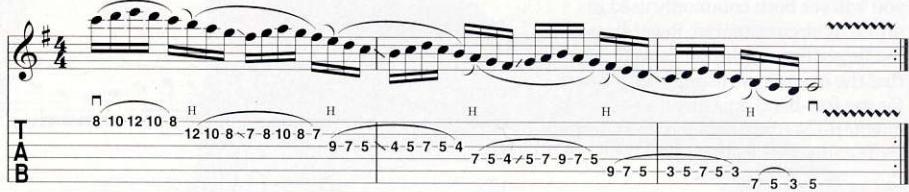


FIGURE 22

$\text{J} = 70/130$
Am



of notes. Strive to pick with as light a touch as possible and maintain an even velocity through the positions. An effective way to help you perfect your timekeeping here is to play along with the slow demonstration on the recording for this example, building speed gradually over months of daily practice. I have recorded the remaining lead examples firstly at our slow "learn" tempo of 60 beats per minute, then at standard top 16th-note speed of 160 bpm. Then, to demonstrate the freeform effect, I have kept the tempo at 160 bpm and played as fast as possible trying to feel the nearest and most convenient target exit note. This may seem haphazard, but most modern rock players use this technique as a "fifth gear" and are often more focused on the overall effect that it creates rather than strict rhythmic subdivisions. Once you can play 16ths at 160 bpm, you'll find that you can easily accelerate the technique and play freely over the pulse while still being aware of the underlying beats.

FIGURE 21

LEGATO PHRASING WITH FRET-HAND TAPS AND DESCENDING FINGER SLIDES (STEVE VAI)

THIS NEXT EXAMPLE is a descending run in the style of Steve Vai. (Highly recommended is his instrumental album *Passion and Warfare*, released in 1990, as well as his earlier albums with David Lee Roth.) The example moves down through the positions using full-roll legato and descending finger slides. Notice the absence of pick strokes on the way down as fret-hand hammer-ons from nowhere initiate the first note on each successive lower string. This technique makes for a very smooth, fluid sound and became widely used among modern rock players from the mid to late Eighties. Try to strive for an equal balance in the velocity and volume of the hammer-ons and pull-offs. When pulling off, you'll need to yank the string slightly in toward the palm before releasing it in order to keep the string vibrating and ringing.

FIGURES 22 & 23

FULL-ROLL LEGATO SCALAR RUNS WITH TAPPING (REB BEACH)

THIS NEXT EXAMPLE uses pick-hand tapping to extend our full-roll legato concept in an A Dorian run and is in the style of late-Eighties rock virtuoso Reb Beach (Winger/Dokken/Whitesnake), who was well known for this particular style of tapping. The example uses pick-hand tapping to extend the conventional three-

note-per-string phrase, with fret-hand tapping employed as a means to descend the pattern, rather than picking the first note per string, as in conventional legato. This technique will provide a fast, fluid articulation. Clean execution will depend on diligent muting between the two hands and an even velocity and volume among the notes, so practice slowly at first, striving for evenness.

FIGURE 23 is another A Dorian legato/tapping example in the style of Reb Beach, this time ascending. As we are beginning fairly high up the neck, in 12th position, it is common for most rock players to use only their first three fret-hand fingers for this particular shape. As explained earlier, this rotates the hand at more of an angle to the neck, which in turn sets up a good position for a finishing bend. The traditional classically based “correct” fingering of one, two, and four should also be developed, as you will see both commonly used in different circumstances. Regardless of the fingerings employed, I would advise that the exit phrase uses the ring finger for the fret-hand tap (hammer-on from nowhere), setting the hand up at an angle for the final bend and vibrato.

FIGURE 24 THREE-NOTES-PER STRING LEGATO SCALES WITH TAPPING (GREG HOWE)

THIS LEGATO run is in the style of Greg Howe, who showcased this style of tapping on his 1988 self-titled debut album, and demonstrates the integrated two-hand tapping technique applied to scalar playing in E Dorian (E F# G A B C# D), which is the second mode of the D major scale (D E F# G A B C#). The concept here is for the pick hand to tap the third note on each string, instead of fingering the note with the fret-hand pinkie, which makes for a comfortable compact fret-hand posture, as no stretching is required. The lick ascends the first 12 notes of the conventional three-notes-per string D major scale shape in 10th position before moving into a six-note phrase repeated in two octaves for increased range.

The finishing note is pulled off from the final pick-hand tap to the fret-hand ring finger, which then applies vibrato. Once the pull-off has sounded and a fraction of a second before the wide rock vibrato starts, I would advise very quickly bringing the right hand back and gently lodging the pick underneath the B string. This will help mute it as the pick-hand thumb leans into the remaining lower strings to mute them. Doing this will facilitate a wide clean vibrato without exciting the idle lower strings.

FIGURE 25 MINOR-SEVEN ARPEGGIOS WITH STRING SKIPPING AND TAPPING (RICHIE KOTZEN)

THIS IS A Richie Kotzen-style two-

FIGURE 23

FIGURE 24

FIGURE 25

FIGURE 26

hand tapping lick that uses an A minor seven arpeggio (A C E G) configured for string skipping. This example incorporates a couple of sliding pick-hand taps on the G and high E strings. Try to hit each of these taps hard and shift up and back from the arm, paying particular attention to the rhythmic timing of the slides. The pad/heel of the pick-hand thumb should still be effectively muting the bass strings as you do this, and you will need to rest it against the strings very lightly so as to minimize the sound of the right-hand mute as it shifts. This lick is demonstrated on the CD-ROM first at “learn” speed, followed by a standard top 16th-note speed and then as fast as is possible using feel to target the exit note on the nearest beat. This is the more common approach in improvisational modern rock. Written solos tend to lean more towards strict rhythmic subdivisions.

FIGURE 26

ALTERNATE-PICKING QUINTUPLETS (JOHN PETRUCCI)

HERE WE HAVE a quintuplet (five notes per beat) run in the style of Dream Theater's John Petrucci. (Highly recommended are the albums *Images and Words*, released in 1992, and *Awake*, released in 1994.) The lick features a shift in position on both the B and G strings to facilitate two quintuplets. This horizontal stacking of two overlapping scalar shapes opens up the potential for serious speed, as the mind and hands can focus on uninterrupted picking for longer durations before having to cross strings. It also helps us move through positions and can extend the range of a run across the fretboard.

FIGURE 27

QUINTUPLETS WITH STRING SKIPPING (JOHN PETRUCCI)

THIS NEXT EXAMPLE continues our study in quintuplets with a string-skipping run in the style of Petrucci. You'll probably want to break this example down into small sections and master them individually before piecing them back together. Try to use the wrist when picking over two strings, but also notice that in order to keep the same pick angle relative for each string, you will use the arm to simply maneuver

the wrist over the strings being picked. This will come from the elbow, but is in no way associated with any tension. Practice slowly and build speed very gradually from week to week.

FIGURE 28 ALTERNATE-PICKING SEPTUPLETS (RUSTY COOLEY)

THIS IS A FAST descending septuplet (seven notes per beat) run across all six strings in the style of Rusty Cooley. (Give a listen to his 2006 release, *Outworld*.) Try to ensure that on the fretting hand, you are aware of the index finger muting the string above the one you are currently playing by stabbing the flesh of the fingertip into the string above. The side of the index finger should also rest flat over any strings underneath the one being played in order to check any unwanted vibrations and noise. Due to the odd number of notes, each beat alternates between leading with a downstroke, then an upstroke. To achieve high speeds, the technique needs to be light and focussed on the very tip of the pick; a slight forward angle reduces friction. The run finishes with tone-wide pull-down rock vibrato on the low E string.

RIFF/RHYTHM PLAYING TECHNIQUES

FIGURE 29 SINGLE-NOTE SPEED RIFF (DEATH)

THIS IS AN INSANE speed drill in the style of Death, the death metal pioneers from Florida. Sadly, writer and death metal master Chuck Schuldiner passed away in 2001, but his legacy lives on in the countless bands that cite him as a main influence, and his impact and extensive contribution to the extreme metal style. Death albums released throughout the Nineties were a display of progressive and skillfully played death metal and all are highly recommended.

This example utilizes furious alternate picking in the context of a riff. The higher notes should be open as a contrast to the palm-muted low pedal tones. This type of speed is the result of a complete state of relaxation, the wrist movement being really just a controlled vibration. The timing and tight precision will only come from building the feel of 16ths at the tempo through patient practice over time. Play slowly to memorize, and then practice perfectly for five minutes a day, always observing and halting any arm tension before it causes discomfort.

FIGURE 30 16TH-NOTE ENSEMBLE RUN

(JOHN PETRUCCI)

HERE WE HAVE another alternate-picked run in the style of John Petrucci, typically doubled with keyboards for the Dream Theater unison sound and found in many of the band's instrumental breaks. This unusually contoured scalar run will require slow memorization before speed is applied. The descending portion of the

FIGURE 27

$\text{J} = 60/150$
Am

FIGURE 28

$\text{J} = 50/120$
Am

FIGURE 29

Tune down one whole step (low to high, D G C F A D).
All music sounds one whole step lower than written.

Fast $\text{J} = 210$

N.C.(A) (Cmaj7**b5**)

(C5) (Am9) (Am6) (Am)

FIGURE 30

Fast $\text{J} = 200$
N.C.(Em)

line (beginning on beat two of bar 3) is actually phrased in seven-note groups played as straight 16ths and may need to be isolated for separate practice. Again the tone of the picking is crucial to get the Petrucci smoothness, so use the very tip of the pick.

FIGURE 31

SINGLE-NOTE RIFF WITH SHIFTING METERS (CYNIC)

THIS IS AN alternate-picked single-note riff in the style of Florida-based progressive death/fusion band Cynic, who released their debut *Focus* in 1993, and have been highly influential in the post-Nineties technical extreme metal scene. Again, the key is in the consistency with the lightly palm-muted tone and most importantly, an even picking velocity, so listen carefully as you play through the example. Move from the wrist over two strings, and over three strings the arm will move your wrist across to reach the new string at the same picking angle as over the lowest string. Memorize the pattern slowly and build speed gradually over time.

FIGURE 32

INTERTWINING, DISSONANT GUITAR PARTS (MESHUGGAH)

THIS EXAMPLE is a three-guitar arrangement idea demonstrating the multi-layered rhythmic approach used by Swedish extreme metal giants Meshuggah, the post-Nineties band that has been massively influential to metal in general with their unique approach and sound. (Their 1998 release, *Chaosphere*, is a good example of their style.) This riff is based on seven strings, the main riff (Gtr. 1) intertwined with an octave melody (Gtr. 2) and a close interval clash (Gtr. 3) to create an intensely dissonant atmosphere.

FIGURE 33

ODD-METER SINGLE-NOTE RIFFING WITH VIBRATO (SYMPHONY X)

HERE WE HAVE a syncopated single-line groove riff in the style of modern neoclassical band Symphony X, featuring rock virtuoso Michael Romeo. This example features a vibrato-note groove and some open-string alternate picking. When picking, try to move from the wrist and apply light palm muting to bring out the note definition. The pick strokes should be light, but accurate to get an even tone.

FIGURE 34

RIFFING WITH ROOT-MINOR THIRD AND ROOT-FOURTH POWER CHORDS AND SINGLE NOTES (OPETH)

THIS NEXT RIFF is in the style of progressive death metal band Opeth. Highly recommended is their 1999 release, *Still Life*, a masterpiece in conceptual and highly atmospheric extreme metal, which uses clean folk-influenced contrasts to the more brutal Death-influenced sections, all played

FIGURE 31

Fast $\text{J} = 120$
N.C.(F#m)

FIGURE 32

7-string guitars

Moderately Fast $\text{J} = 155$

Gtr. 2

T 10
A 8
B

16
14

Gtr. 3

T 8
A
B

8 12 8 | 12 8 12 | 8 12 8 | 12 8

FIGURE 33

Fast $\text{J} = 115$
N.C.(F#)

(Em)

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FIGURE 34

Moderately $\text{♩} = 92$

Gm G \sharp m Gm B \flat s/F P.H. F \sharp 5 F5 C5/G C \sharp 5/G \sharp

FIGURE 35

Moderately $\text{♩} = 97$

FIGURE 36

Open C tuning (low to high, C G C G C E)
Fast $\text{♩} = 185$
N.C.(C5)

N.H. C

8vb P.M. N.H. 8vb

with a very high level of musicianship.

This example has many elements to it, and it requires you to pay particular attention to your fret-hand muting technique. Remember the rule of thumb that the fret-hand index finger mutes the note above the one being played. If you watch out for this you will also notice that by stabbing the index tip into the string above, the finger will lie flat over the strings underneath the one being played, therefore muting all them except the one it's actually fretting. So in the first bar, the first couple of chords should ring nice and cleanly while the index finger mutes all the other strings. The same will also apply to the octave slides in bar 2. Also notice in this bar that there are a couple of inverted power chords (with the fifth on the bottom), a common voicing in the death metal genre.

FIGURE 35

WIDE-INTERVAL DIMINISHED ROLLS USING OPEN STRINGS (NEVERMORE)

HERE WE HAVE an impressively gymnastic legato riff in the style of the band Nevermore, featuring rock virtuoso Jeff Loomis on guitar. This riff utilizes open strings in conjunction with a two-fretted-notes-per-string diminished seven arpeggio shape. Use fingers one and four

throughout, except for the fret-hand hammer-on from nowhere just before beat three in each bar, which is played with the ring finger. Try to strive for an even tone and volume note to note. No note should sound louder or weaker than the next, and the pick strokes should be light, so as to provide the smooth flow of notes. In bar 1, beat four, gently palm mute the notes to give the double hammer-on/pull-off combination a percussive quality.

FIGURE 36

OPEN-STRING GALLOPS, CHORDAL DISSONANCE AND ALTERED TUNINGS (DEVIN TOWNSEND)

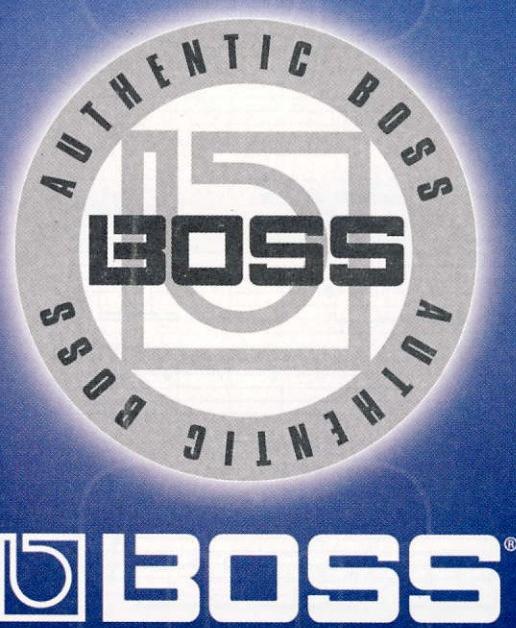
OUR FINAL EXAMPLE is a cool metal riff in the style of Devin Townsend, who has released a succession of highly influential metal albums since the mid Nineties. This riff, which is played in open C tuning, uses some very fast low open-string gallops with some natural harmonics before integrating some big-sounding unisons and octaves with all other strings ringing out to provide some interesting chordal dissonance. Start the gallops at a very slow pace and practice gradually speeding up the pattern while remaining completely relaxed in the arm, moving the pick through the momentum of the wrist. **GW**

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Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Creeping Death" - Metallica



Digital Reverb RV-5 Metal Zone MT-2

"Everybody Wants Some" - Van Halen



RV-5

PH-3

MD-2

"Lithium" - Nirvana



Distortion DS-1

"Uprising" - Muse



DD-7

PH-3

FZ-5

"Use Somebody" - Kings Of Leon



DD-7



FS-5U



RV-5



Dyna Drive DN-2

Pedal settings by Paul Hanson, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Alfred Publishing.

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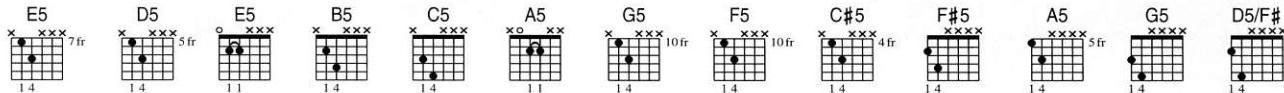


“CREEPING DEATH” METALLICA

As heard on RIDE THE LIGHTNING (ELEKTRA)

Words and Music by James Hetfield, Lars Ulrich, Cliff Burton and Kirk Hammett
Transcribed by Carl Culpepper * Bass transcribed by Steve Gorenberg

NOTE: Recording sounds slightly sharp of concert pitch (25 cents). To play along, tune all strings accordingly.



A Intro (0:00)

Fast $\text{♩} = 184$

N.C.

Gtrs. 1 and 2
(w/dist.) P.M.

E5

N.C.

E5 D5

P.M.

1

Bass Fig. 1

5

Gtr. 1 P.M. E5 P.M. E5 D5 end Rhy. Fig. 1

Gtr. 2 and 3 P.M. Gtr. 3 Gtr. 2 and 3 P.M. Gtr. 3 Gtr. 2 Bass Fig. 2 end Bass Fig. 2

(0:19)

A5 G5 D/F# E5

Gtr. 2 plays Fill 1 first time only (see below)
Rhy. Fig. 2

*Gtr. 1 P.M. > P.M. P.M. > P.M. (play 8 times)

9 Gtrs. 1 and 2

Bass plays Bass Fig. 3 fifth-eighth times (see below)
(1st time only) (4th time only) (play 8 times)

*doubled by Gtr. 2 fifth-eighth times

Fill 1 (0:19)

E5

Bass Fig. 3 (0:28)

(play 4 times)

N.C. G5 N.C. G5 N.C. (F#5)
Gtrs. 1 and 2
Rhy. Fig. 3

E5

12 P.M. P.M. (play 4 times) P.M. P.M. P.M. P.M. P.M.

Bass > >

B (0:52, 1:49)

16 Rhy. Fig. 4

B5 C#5 F#5

C Verses (0:57, 1:54, 4:27)

1. Slaves Hebrews born to serve
2. Now let my people go
3. I rule the midnight air
To the Pharaoh Land of Goshen
The destroyer

20 E5 N.C. E5 N.C.

Bass Fig. 4

Heed to his every word
Go I will be with thee
Born I shall soon be there
Live Bush Deadly in fear
of fire mass

24 E5 N.C.
Gtrs. 1 and 2
(repeat previous four bars)

4

Bass repeats Bass Fig. 4 three times

Faith of the unknown one
Blood running red and strong
I creep the steps and floor
E5 N.C. E5 N.C.

28 4

Wait something must be done
Plague darkness three days long
Blood lamb's blood painted door
E5 N.C. E5 N.C.

32 4

"CREEPING DEATH"

N.C. G5 N.C. G5 N.C. (F#5)
Gtrs. 1 and 2 P.M. P.M. (repeat previous two bars) 2 2

36

Bass > >

42 2 2

D (1:25, 2:22, 4:56)
So let it be written
E5 Rhy. Fig. 5 C5 D5

Bass Fig. 5

46 So let it be done I'm sent here by the chosen one
F5 E5 C5 D5

51 So let it be written So let it be done
F5 G5 E5 N.C. C5 D5 F5

To kill the first born Pharaoh's son I'm creeping death
E5 C5 D5 B5 C#5 F#5

56 3rd time, skip ahead to [H]
end Rhy. Fig. 5

> > > >

E5
Gtrs. 1 and 2
60 P.M. P.M. P.M. P.M. N.C. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 4 (see bar 20)

E5
Gtrs. 1 and 2 play Rhy. Fig. 4 (see bar 16)
64 Gtr. 3 (w/dist.)
B5 C#5 F#5

E Guitar Solo (2:51)

E5
Gr. 3
68 22. 1 22 (22) 22 1 22 (22) 22 1 22 (22) 22 19 A5
22-20-19-17-21-19-17-15-19-17-15-14-17-15-14-12

Gtrs. 1 and 2
Rhy. Fig. 6
68 P.M. > P.M. > P.M.
Bass Fig. 6

C5 E5
Gtrs. 1 and 2 repeat Rhy. Fig. 6 three times
71 15-14-12 15-15-14-12-15-12-10-10 12 (12)(12) 12-14 15-14-12 12-14 15-14-12 12-14 14-12 12-14 A5
P.M. P.M. end Rhy. Fig. 6

P.M. P.M. end Bass Fig. 6
Bass repeats Bass Fig. 6 three times

A5 1 12-15-12-15-12 14-12-15-12-15 14-12-15-12-15 15(15) 12-15-12-15-12-15 14-12-15-12-15-14 C5 E5
74 (14) 12-15-12-15-12 14-12-15-12-15 14-12-15-12-15 15(15) 12-15-12-15-12-15 14-12-15-12-15-14

“CREEPING DEATH”

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This figure contains six staves of musical notation for electric guitar and bass. The staves are as follows:

- Staff 1:** Shows a continuous line of notes and chords. Chords include N.C., A5, E5, and C5. Fingerings like 17-15-14-15-14, 17-14, 17-15-17-15-14, 15-14, 16-14, 16-14-12, 14-12, 14-19, 18, 17-20, and 22 are indicated.
- Staff 2:** Shows a line of notes and chords. Chords include E5, N.C., and A5. Fingerings like 14-13, 12-17-12, 13-14, 13-12-17-12, 13-14, 13-14, 12-17-12, 13-14, 13-12-17-12, 13-14, 12-15-12, 14-12, and 14-12 are shown.
- Staff 3:** Shows a line of notes and chords. Chords include Gtr. 3 (15-14), C5, N.C., G5, N.C., G5, N.C., and (F#5). It includes a instruction: "Gtrs. 1 and 2 play Rhy. Fig. 3 four times (see bar 12)".
- Staff 4:** Shows a line of notes and chords. Chords include G5, N.C., G5, N.C., (F#5), G5, N.C., and G5. It includes a instruction: "Bass Fig. 7".
- Staff 5:** Shows a line of notes and chords. Chords include G5, N.C., G5, N.C., (F#5), G5, N.C., and G5. It includes a instruction: "Bass repeats Bass Fig. 7 three times".
- Staff 6:** Shows a line of notes and chords. Chords include N.C., (F#5), G5, N.C., G5, N.C., (F#5), G5, N.C., and G5. It includes a instruction: "Gtrs. 1 and 2 play Rhy. Fig. 5 (see bar 44)".
- Staff 7:** Shows a line of notes and chords. Chords include E5, C5, D5, F5, and G5. It includes a instruction: "Bass plays Bass Fig. 5 (see bar 44)".
- Staff 8:** Shows a line of notes and chords. Chords include E5, C5, D5, F5, and G5.
- Staff 9:** Shows a line of notes and chords. Chords include E5, C5, D5, F5, and G5.

Fretboard diagram for a guitar solo starting at the 103rd measure. The diagram shows a sequence of chords: F5, E5, C5, and D5. The F5 chord is played across the first four strings. The E5 chord is played across the first five strings. The C5 and D5 chords are played across all six strings. Fingerings are indicated below the strings.

For more bass tips, check out
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F Bridge (3:39)

Half-time Feel

E5 N.C. F5 D5 E5 N.C. G5 F5
 Rhy. Fig. 7 P.M. P.M. (play 4 times)
 109 Gtrs. 1 and 2

Bass Fig. 8 Bass (play 4 times)

Fretboard diagram for the first line of the solo, showing chords E5, N.C., F5, D5, born man, N.C., G5, and F5.

G (4:20)

Original Feel

E5
Gtrs. 1 and 2
121 P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M.
N.C.
E5

P.M. - - - P.M.

Bass

"CREEPING DEATH"

go back to **C** Verse

124 P.M. N.C. E5 Gtr. 3 plays Fill 1 F5 G5 D5

P.M. P.M. P.M. P.M.

H (5:15)

E5 Rhy. Fig. 8

127 P.M. > P.M. P.M. P.M. P.M. P.M. F5/C D5

Bass Fig. 9

(play repeat simile)

E5 Gtr. 1 repeats Rhy. Fig. 8 four times

131 Gtr. 3 F5 D5

Gtr. 2

Bass repeats Bass Fig. 9 four times simile

E5 F5 D5

(play 3 times)

139 Gtr. 3 E5 D5 C5 B5 C5 B5 C5

Gtr. 2

Gtr. 1

Bass

Bass Fig. 10

Fill 1 (4:24)

Gtr. 3 P.M.

A 4
B 4
12-14-15 12-14-15-17-15-14-12
14 15 16
3 3 3

E5 D5 C5 B5
Gtr. 4 (w/dist.)
143 3rd time only 2nd and 3rd times only.

C5 B5 C5
(play 3 times)

Bass repeats Bass Fig. 10 three times

N.C. E5 N.C. E5 D5
Gtrs. 1 and 2 P.M.
147 P.M.

Bass plays Bass Fig. 1 (see bar 1)

N.C. E5 N.C. E5 D5
Gtr. 1 repeats previous four bars twice
Gtrs. 2 and 3 P.M.
151 P.M.

Bass plays Bass Fig. 2 (see bar 5)

Free Time

A5 G5 D/F# E5
155 Gtrs. 2 and 3 Gtr. 3
Gtr. 1 Gtr. 2 tremolo strum
Bass

160
16 8 17 10 16 9 14 17 10 16 9 14 7 14 7 12 12 (12)
Bass

B (0:43)

Em7

Gtr. 2
slack -1 -2½

Gtr. 1
G5 D5

Bass Fig. 1

end Bass Fig. 1

For more bass tips, check out
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Gtr. 1
Dsus4 E5

Gtr. 2
short, slow pick scrapes

Dsus4 E5

Bass plays Bass Fig. 1 three times (see bar 27)

37

Dsus4 E7sus4 Dsus4

P.H.
w/bar -2

(w/flanger effect)
pick scrapes (near high end of fretboard)

P.H. pitch: C#
*Rub thumb along string to create a "false" pick scrape.

43

Gtr. 1
P.M. gradually release P.M.

Ow D

Bass

"EVERYBODY WANTS SOME!!"

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Ow

Ooh where'd you get that shit Oh yeah

I like
Dsus4

115

slack

x

Dsus4

K Bridge (3:35)

I like the little way the line runs up the back of the stockings

Gtr. 1

123

let ring

E5

Dsus4

Bass plays Bass Fig. 1 four times (see bar 27)

N.C.(E5)

127

I've always liked those kind of high heels too you know I...

Dsus4

No no no no don't take 'em off don't take leave 'em on leave 'em on

Dsus4

131

E7sus4

Yeah that's it a little more to the right a little bit more

D5

135

N.C.(E5)

go back to **E** 4th Chorus

Ow ow

hey hey hey hey

Everybody

Gr. 1

139

P.M.

P.M.

Dsus4

Bass

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For exclusive tips on how to sound like this song, visit www.BossUS.com/tone



“LITHIUM” NIRVANA

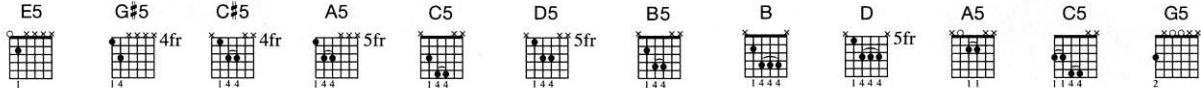
As heard on NEVERMIND (DGC)

Words and Music by Kurt Cobain * Transcribed by Richard DeVinck * Bass transcribed by Michael DuClos

Guitar is tuned down one whole step (low to high, D G C F A D).

Bass tuning, low to high: D G C F.

All music sounds in the key of D, one whole step lower than written.



A Intro (0:00)

Moderately $\text{♩} = 132$

E5 G#5 C#5 A5 C5 D5 B5 D5

Elec. Gtr. (clean)
1 slight P.M. - - - - -

T A 4
B 4
Gtr. (don't play on 3rd Verse until bar 20)
5 slight P.M. - - - - -

B Verses (0:08, 1:03, 2:40)

1., 3. I'm so happy 'cause today I found my friends They're in my head
2. I'm so lonely That's okay I shaved my head And I'm not sad

E5 G#5 C#5 A5 C5 D5 B D

Gtr. (don't play on 3rd Verse until bar 20)
5 slight P.M. - - - - -

Bass (don't play on 1st Verse)
Bass Fig. 1

end Bass Fig. 1

I'm so ugly that's okay 'cause so are you Broke our mirrors
And just maybe I'm to blame for all I've heard I'm not sure

Gtr.
9 slight P.M. - - - - -

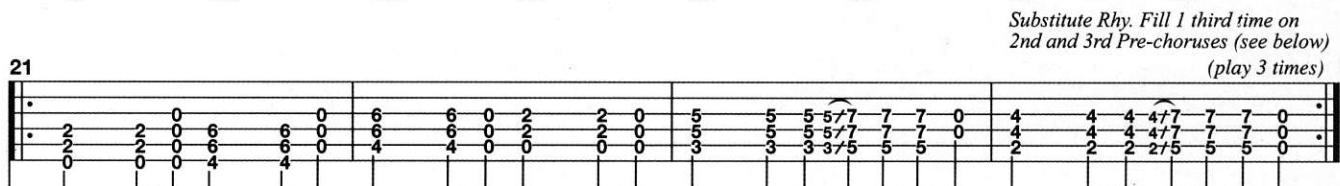
Sunday morning is every day for all I care And I'm not scared
I'm so excited to meet you there
And I don't care

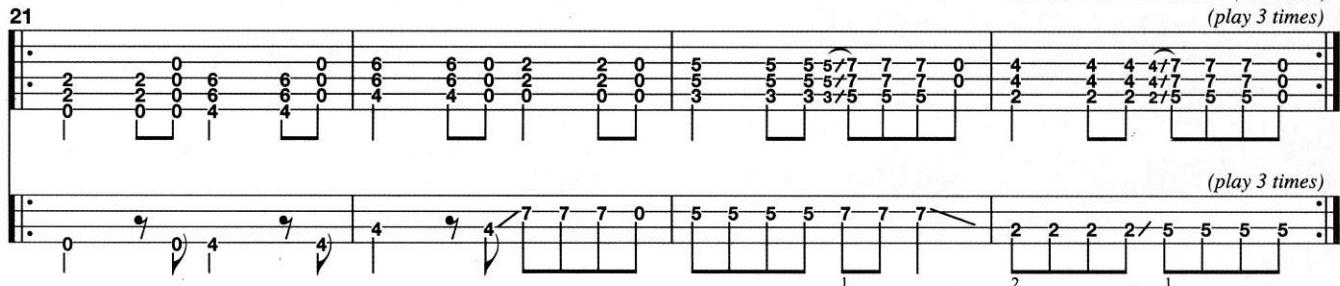
E5 G#5 C#5 A5 C5 D5 B D

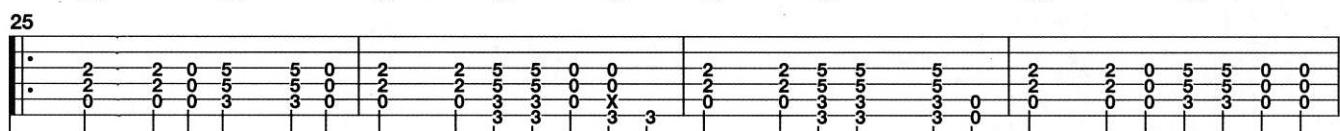
13 slight P.M. - - - - -

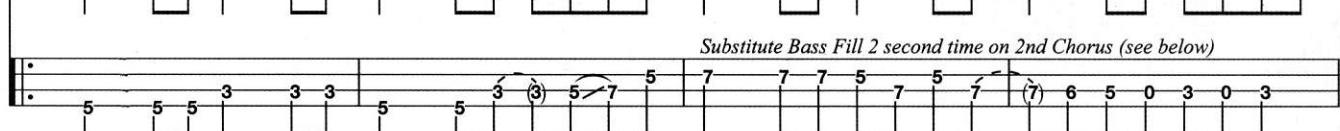
Light my candles in a 'cause I've found God Yeah yeah
 I'm so horny That's okay daze my will is good Yeah
 E5 G#5 C#5 A5 C5 D5 B5 D5
 Gtr. 17 slight P.M. - - - - - *(w/dist.)

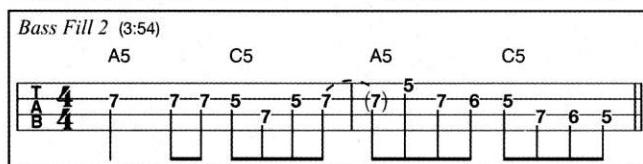
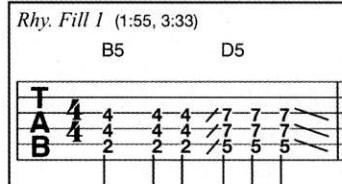
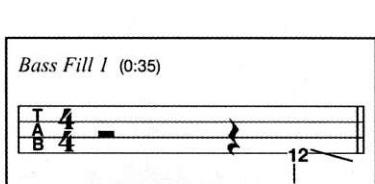

Bass
 *doubled
 Substitute Bass Fill 1 on 1st Verse (see below)

C Pre-chorus (0:39, 1:34, 3:11) 3rd time on 1st Pre-chorus, go back to **B** 2nd Verse
 Yeah yeah yeah
 Yeah yeah yeah
 Yeah yeah yeah
 E5 G#5 C#5 A5 C5 D5 B5 D5


21 Substitute Rhy. Fill 1 third time on 2nd and 3rd Pre-choruses (see below)
 (play 3 times)


D Chorus (1:57, 3:35) (play 3 times)
 I like it I'm not gonna crack I miss you I'm not gonna crack
 A5 C5 A5 C5 G5 A5 C5 A5 C5


25 Substitute Bass Fill 2 second time on 2nd Chorus (see below)




“LITHIUM”

The Pedals That Make The Tone

www.BossUS.com/tone

Digitized by srujanika@gmail.com

1. (*take 1st and 2nd endings on both choruses*)

I love you I'm not gonna crack I killed you I'm not gonna crack

A5 C5 A5 C5 A5 C5 A5 C5 A5 G5

29

Fretboard diagram for guitar string 6, showing a scale pattern. The diagram includes finger placement (1=Index, 2=Middle, 3=Ring, 4=Little) and note heads. The notes are: 5, 5, 5, 3, 3, 3, 5, 3, (3), 5, 7, 5, 7, 7, 7, 5, 7, (7), 6, 5, 0, 3, 0, 3.

2

2nd time, skip ahead to [F] Outro

I'm not gonna crack

B5

33

E Interlude (2:33)

*go back to **B** 3rd Verse*

N.C.(E5) (G#5) (C#5) (A5) (C5) (D5) (B5) (D5)

36

F Outro (4:08)

B5

40

(E5)

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

The Pedals That Make The Tone

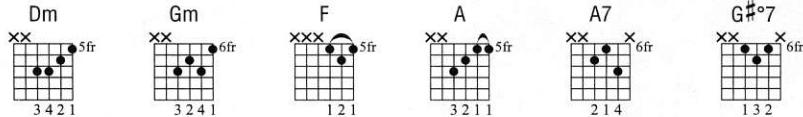
For exclusive tips on how to sound like this song, visit www.BossUS.com/tone



"UPRISING" MUSE

As heard on THE RESISTANCE (WARNER BROS.)
Words and Music by Matthew Bellamy * Transcribed by Jeff Perrin

Gtr. 1's fifth and sixth strings are tuned down one whole step (low to high: D G D G B E).

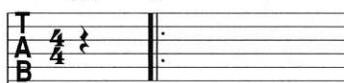


A Intro (0:01)

Moderately Fast $\downarrow = 128$ ($\text{Dm} = \text{Gm}$)
N.C.(Dm)

(digital tape effect)

1



B Intro cont./1st Verse/1st Chorus (0:09, 0:46, 1:24)

1. Paranoia
(1st Chorus) They
(Dm)

is in will bloom The P.R.
not

*Gtr. 2 (elec. w/dist., heavy reverb and slight vol. swell effect; don't play 2nd time)

(play 4 times)

17

13

14

* Synth. and gtr. arr. for gtr. Gtr. 2 may remain in standard tuning as the lower strings are not used.

Bass (w/dist. and sub-octave effect)
Bass Fig. 1

(play 4 times)

Bass Fig. 2

(repeat previous bar)

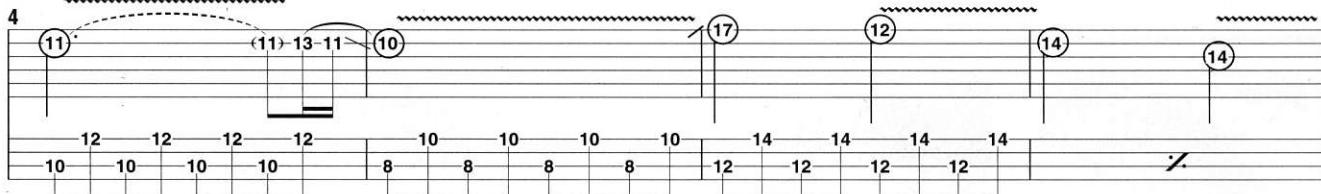


transmissions
force
(Gm)

will resume
us
(F)

They'll try to
and they
(A)

push
drugs that keep us all dumbed down and hope that
will stop
degrading



we will never see the
(Gm)

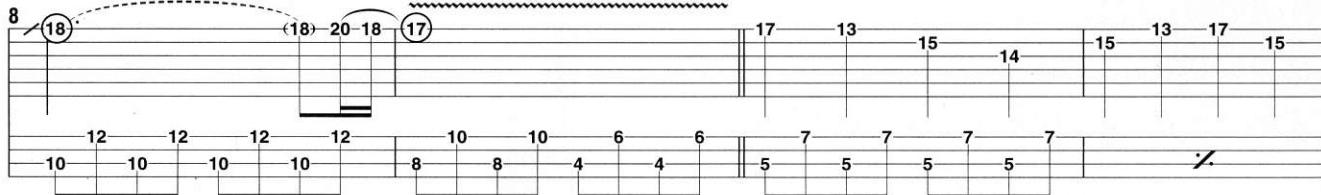
truth around us
(F)

(So come on) And they
(A7/G#)

Another promise
will another not
scene another control

C (0:24, 1:01, 1:39, 4:39)

Gtr. 1 plays Fill 1 second time (see bar 17)

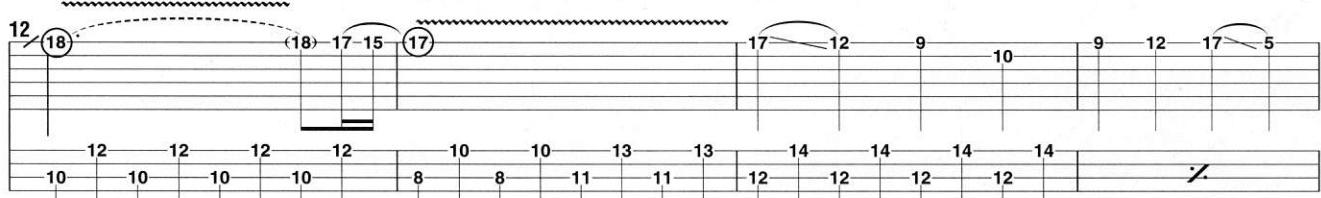


packaged lie to keep us
(Gm)

trapped in us
(F)

greed and all the and we
(G#7)

green belts wrapped around our minds and endless
will be victorious



The Pedals That Make The Tone

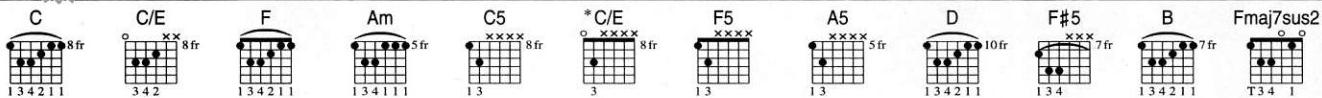
For exclusive tips on how to sound like this song, visit www.BossUS.com/tone



"USE SOMEBODY" KINGS OF LEON

As heard on **ONLY BY THE NIGHT** (RCA)

Words and Music by Caleb Followill, Nathan Followill, Jared Followill and Matthew Followill * Transcribed by Jeff Perrin



*C root note is implied in context

A 1st Chorus (0:00)

Moderately Fast $\text{♩} = 140$

C

C/E

F

Gtr. 2 (elec. w/slight overdrive)

Riff A

Gtr. 1 (elec. w/clean tone)

Rhy. Fig. 1

Bass w/pick

Bass Fig. 1

end Bass Fig. 1

(Oh oh oh oh oh oh)

Am C

F

Gtr. 2 plays Riff A four times (see bar 1)

Gtr. 1

Rhy. Fig. 2

end Rhy. Fig. 2

Bass

Bass Fig. 2

end Bass Fig. 2

(Oh oh oh oh oh oh)

Am

F

Gtr. 2

Gtr. 1

Bass

*Note sounds one octave lower on recording.

ready now I'm ready now I'm ready now I'm ready now

D F#5 B

66 > > > > > > > > >

(Gtr. 2)

*Slide performed by Gtr. 2 only.

F Interlude and 4th Chorus (3:02)

somebody

on repeats: Someone like you

(oh oh oh oh oh oh)

Gtr. 1 plays Rhy. Fig. 1 first time (see bar 1)

Gtr. 1 plays Rhy. Fig. 2 on repeats (see bar 5)

70 Gtr. 2

(play 4 times)

Bass plays Bass Fig. 1 first time (see bar 1)

Bass plays Bass Fig. 2 on repeats (see bar 5)

Somebody

74 Am Gtr. 2

I've been roaming around

Gtr. 1

Bass

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

*Note sounds one octave lower on recording.

G Outro (3:32)

always lookin' down at all I see

C5 Gtr. 1

w/delay and reverb "production" effects.

F5

Fmaj7sus2 w/slight fdbk.

SOUND

MESA/BOOGIE ELECTRA DYNE HEAD 148 STERLING BY MUSIC MAN AX20 AND AX40 GUITARS 150 DUNLOP KIRK HAMMETT SIGNATURE WAH 152 VOX NIGHT TRAIN HEAD 154



ELECTRA BOOGALOO

Mesa/Boogie Electra Dyne amplifier head

* BY CHRIS GILL

IT'S FASCINATING to observe how every new Mesa/Boogie guitar amplifier model manages to deliver a wide variety of tones and innovative features, even as the company's product line has diversified over time. While its top-of-the-line Mark Series amplifiers continue to grow in complexity and pack the capabilities of multiple amps into a standard-size chassis, even Mesa's most affordable and compact models, like those in the Express Series, offer new innovations and impressive tonal versatility.

With a streamlined, simple-looking faceplate that features just six control knobs, Mesa's new Electra Dyne model seems to be the antithesis of every Mesa amp that's preceded it until now. The Electra Dyne even operates similarly to a single-channel amp, but it still manages to deliver all the clean, overdrive and distortion tones most guitarists need to

get through a gig like a good Boogie should, thanks to several ingenious and easy-to-use features. While the Electra Dyne may wear the clothing of a classic single-channel amp, it's still a versatile Boogie behind the veil.

In addition to its simplified control array, the Electra Dyne deviates slightly from previous Boogie paths by offering tones that are more raunchy, raw and rebellious than the pristine, almost hi-fi high-gain voices for which the company is known. If you've always admired the versatility of a Boogie amp but prefer classic vintage-style clean, overdrive and distortion tones, the Electra Dyne may be the amp you've been waiting for.

FEATURES

WITH ONLY VOLUME, treble, mid, bass, presence and master knobs, a three-way Hi/Clean/Low switch, and a power-on switch that also provides full- and half-power settings, the Electra Dyne's front panel offers the most simple and elegant control array

ever found on a Mesa/Boogie amp model. However, a look at the amp's back panel reveals several uncommon controls and features that allow users to customize and personalize the Electra Dyne's performance characteristics with typical Boogie flexibility. In addition to mono send and return jacks, speaker outputs and a reverb level control, the rear panel has a reverb bypass switch, a defeat mode that lets you bypass the reverb only when high- or low-gain modes are selected, a slave output with level control for driving external effect processors or power amps, and a unique gain trim control that lets you adjust the balance between the amp's Clean and Hi/Low modes.

The Electra Dyne ships with a quartet of 6L6 tubes that delivers sparkling Fender-style clean tones and dynamic Marshall-style crunch. The power tubes operate in Mesa's patented Simul-Class configuration where one pair of tubes runs in extended Class A while the other



THE ELECTRA DYNE GREATLY SIMPLIFIES THE PROCESS OF DIALING IN THE TONES AND PERFORMANCE CHARACTERISTICS YOU WANT.

CHICK

DiMARZIO JOHN PETRUCCI PICKUPS 156 TOTALLY WYKED AUDIO LITTLE DIPPER PEDAL 156 YAMAHA LLX16 ACOUSTIC 158 EASTWOOD AIRLINE MAP BASS 160

Assign reverb to Clean and Hi or Clean and Low modes only with the Mode Defeat switch.

The Gain Trim switch and clean level control lets you balance Clean and Low/Hi modes or tame the modes' gain.



QUALITY & DESIGN

SPECS

STREET PRICES:
\$1,599.00; 1x12 combo,
\$1,699.00; 2x12
combo, \$1,799.00

MANUFACTURER:
Mesa/Boogie,
mesaboogie.com

OUTPUT: 90 watts
Simul-Class, 45 watts
Class A/B

TUBES: Four 6L6
(power amp), seven
12AX7 (preamp, FX
return, reverb)

CHANNELS: One with
selectable Clean, Low
and Hi modes

FRONT PANEL: Power
On/90-watt/45-watt
switch, Standby/
On switch, master,
presence, bass, mid,
treble, volume, Hi/
Clean/Low mode

REAR PANEL: 1/4-inch
mode footswitch jack,
1/4-inch input jack

REAR PANEL: 1/4-inch
effect send, 1/4-inch
effect return, reverb
bypass on/off switch,

reverb level knob,
Mode Defeat Hi/On/Low
switch, 1/4-inch reverb
on/off footswitch jack,

EL34/6L6 bias switch,
two 1/4-inch speaker
outputs, 8-/4-ohm
switch, 1/4-inch slave
output jack, slave level
knob, Gain Trim Clean/

Normal/Hi/Low mode
switch, Clean level
trim knob

OTHER: Heavy-duty
mode footswitch,
footswitch cable, amp
cover



pair runs in Class A/B. Seven 12AX7 tubes drive the preamp, effect return and reverb sections, providing true all-tube operation and delivering plenty of gain for crushing metal distortion tones.

If you prefer the more compressed and focused sound of EL34 tubes, a 6L6/EL34 bias-select switch allows you to swap tubes without making modifications or bias adjustments. Even though this switch is surrounded by a metal collar to prevent accidental switching, some users or careless techs who haven't read the Electra Dyne's outstanding and informative manual may be tempted to change bias settings under the mistaken impression that the amp offers instant power-tube switching. Since this is really a "set-and-forget" type of switch, Mesa should have either placed it inside the chassis near the tubes and out of the sight of curious tweakers or restricted access to the switch with a removable cover.

PERFORMANCE

ALTHOUGH ALL three modes share the same set of EQ, gain and volume controls, this configuration is not a throwback to the "too

dark/too bright/just right" conundrum of yesteryear's three-channel amps. The Low and Hi modes may stack up additional stages of gain, but the overall tone remains consistent as you toggle from Clean to Low to Hi. This should satisfy most players who need an outstanding clean tone, a raunchy, crunchy overdrive tone for rock rhythm and blues soloing, and a sizzling, singing distortion tone for over-the-top solos, without shifting the overall tonality and character too drastically. The Electra Dyne's treble delivers radiant harmonics while the midrange produces rich and complex tones without the typical nasal honk of lesser amps. Overall, the amp

Mesa/Boogie also offers the Electra Dyne as a 1x12 or 2x12 combo.

combines the character of Fender Twin and Bassman amps and classic Marshall "Plexi" and hot-rodded non-master Marshalls, resulting in an amp that Stevie and Jimi certainly would have adored.

The Electra Dyne's spring reverb is first class all the way, and the ability to bypass it with a footswitch or configure it to be bypassed only in the Low or Hi mode greatly adds to the amp's usefulness in gigging situations. The reverb leans more toward the bouncy surf tones of a Super Reverb than the lush wash of a Twin Reverb, but it still sounds mighty fine.

THE BOTTOM LINE

WHEN IT COMES to tone and features, the Electra Dyne may be the black sheep of the Mesa/Boogie family, but every rocker knows that black is always in style. Don't let the streamlined single-channel styling fool you—this amp is as versatile and gigworthy as any other Boogie, but it greatly simplifies the process of dialing in the tones and performance characteristics you want and love. **SC**



+PRO

SIMPLE OPERATION •
VERSATILE • USEFUL
GAIN TRIM FUNCTION
• FIRST-CLASS CLEAN
AND DISTORTION
TONES

-CON

BIAS SWITCH TOO
EASILY ACCESSIBLE
FOR UNINFORMED
USERS

AXIS POWERS

Sterling by Music Man AX40 and AX20 guitars

* BY ERIC KIRKLAND

STERLING BALL, son of the late Ernie Ball and the president of Ernie Ball Music Man, was a driving force behind the company's growth from a respected string manufacturer to one that is also a revered maker of American guitars and basses. For evidence of the company's ax-building prowess, consider that Ernie Ball has built instruments for such technical wizards as Eddie Van Halen, Flea, Tony Levin, Albert Lee, Steve Lukather, Steve Morse and John Petrucci, to name a few. Recently, Sterling again expanded the company to include overseas-built, midpriced instruments that bear his name. Two of the most popular of these Sterling by Music Man guitars are the AX20 and AX40, both of which developed from the classic Ernie Ball Music Man Axis guitar that Van Halen made famous in the early Nineties.

FEATURES

EACH OF THESE AX Series instruments has a body shape that is practically identical to that of the high-end Axis guitar. The guitars are built from lightweight and warm-sounding basswood, capped with a quilted maple veneer top and wrapped with cream binding. Sterling Zebra humbuckers are mounted directly to the body for excellent transference of acoustic energy.

As impressive as these budget guitars look and sound, it's the feel of the necks that sets them apart from most other instruments in this range. They're not very wide and are carved asymmetrically, so that the left hand is positioned more properly and comfortably. It's the kind of ergonomically perfect feel that you expect to find on a guitar that's been worn in through decades of constant use.

The truss rods are accessed in front of the neck pickup, and the headstocks are cut in the classic Music Man shape, with tuners split four on one side and two on the other. Incidentally, this tuner configuration results in Strat-like jangly mids courtesy of the long G string, and punchy highs from the shorter top strings. The fretwork on both of my test guitars was fantastic, and the medium jumbo frets were crowned superbly.

AX40

STERLING HAS NO affiliation with Eddie Van Halen, but it's safe to say that the AX40 is as close as you can get to the EVH sound and feel for this kind

of money. Its double-locking tremolo is very similar to a Floyd Rose, with the nut drilled through the neck for maximum resonance and stability. The single volume control and absence of a tone pot delivers the pickups' loudest and purest tones. The maple-topped neck is a little deeper than the AX20s, but it's still a lot faster and easier on the hand than thinner necks that don't have this asymmetrical shape.

PERFORMANCE

CONSIDERING THE overall quality of the AX Series instruments, I shouldn't have been surprised by the loud and inspiring tones that sprang out of the AX40. I loved the hard-hitting midrange, balanced highs and highly responsive low end, all of which were ideal for crunchy or heavy styles. Although the bridge doesn't boast the super-hard metallurgy of its higher-priced kin, its edgy tone was an appropriate complement to this guitar's wild demeanor, and tuning was extremely stable.

AX20

WHILE THE AX40 is designed especially for rock and metal, the AX20 covers practically any style. Its rosewood fretboard adds body, rather than darkness, to the tone, and the hardtail bridge sounds classically loud and sweet. The strings run through the basswood body and are securely fastened at the other end by locking tuners. The AX20's neck doesn't fill the hand with as much wood as the AX40's, but it will make a lot of Tele and Strat players feel at home. The standard pairing of volume and tone controls is useful for exploring this instrument's range of expression.

PERFORMANCE

AS WITH THE AX40, I was stunned by how many details shone through the AX20's jangly tone, loud response and pleasing overtones. Country, blues and rock are the AX20's forte, largely because the fixed bridge and string-through-body setup creates an airy tonality that's as much fun to hear as it is to play.

THE BOTTOM LINE

STERLING BALL'S AX Series sets a high standard for performance and tone from a budget instrument. They're a genuine joy to play, hear and show off. The AX20 is a superb guitar for the player who wants vintage tones, and the AX40 is actually one of the hottest shred guitars at any price. **SC**



SPECS

LIST PRICES:
AX40, \$779.00; AX20,
\$709.00

MANUFACTURER:
Sterling by Music Man,
sterlingbymusicman.com

STERLING AX40
BODY: Basswood,
quilted maple veneer
top

NECK: Maple, bolt-on,
asymmetrical carve
FINGERBOARD: Maple

FRETS: 22
SCALE LENGTH:
25 1/2 inches

HARDWARE: Sterling
double-locking tremolo,
chrome tuners
ELECTRONICS:
Sterling Zebra
humbuckers

CONTROLS: Master
volume, three-way
pickup toggle
STERLING AX20
BODY: Basswood
NECK: Maple, bolt-on,
asymmetrical carve
FINGERBOARD: Rosewood
SCALE LENGTH:
25 1/2 inches
FRETS: 22
HARDWARE:
Music Man-designed
hardtail, locking
chrome tuners
CONTROLS:
Master volume
and tone, three-way
blade pickup selector
PICKUPS:
Sterling Zebra
humbuckers

The AX40 has a
double-locking
tremolo and a deep
asymmetrical neck
carve that feels
worn in.



AX40

The AX20's hardtail
bridge combines
with a string-
through design to
create impressive
levels of resonance.



+PRO

- FAST • RAW TONES
- VERY EASY
PLAYABILITY

-CON

- BRIDGE DROPS
PITCHES ONLY

AX20

+PRO

- JANGLY AND AIRY
TONES • SMOOTH
PLAYABILITY •
LOCKING TUNERS

-CON

- COULD USE A HIGHER
QUALITY PICKUP
SELECTOR

BABY DADDY

Dunlop Kirk Hammett Signature Cry Baby wah

* BY CHRIS GILL

REMEMBER WHEN a wah was just a wah? Today, Jim Dunlop offers 14 models of wah pedals, including seven specially tweaked signature models that match the tones and character of modified wah pedals used by famous players. Whether you like a narrow or wide frequency sweep or go for throaty, barfy or sizzling wacka-wacka wah tones, Dunlop now offers a variety of pedals that deliver almost every conceivable flavor of wah in the musical universe. The Dunlop Kirk Hammett Signature wah is the company's latest venture, replicating the custom EQ, volume and tone settings that Kirk uses with his Cry Baby Rack wah and offering his personalized sounds in a compact, standard-size wah pedal format.

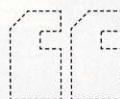
FEATURES

WITH ITS GREEN-BURST case and skeleton foot-bone tread (which, alas, does not glow in the dark), this wah won't be mistaken for any other in Dunlop's line. But the Kirk Hammett wah's beauty is more than skin deep, providing a unique voice that's the product of 300–380Hz low-pass filtering, 1.4–1.8kHz high-pass filtering and Kirk's secret post-wah EQ settings. The pedal is the same size and has the same physical throw as a standard Cry Baby wah, and unlike several of Dunlop's other models it does not boast any extra switches, knobs or functions. It has just standard mono input and output jacks, an input for an optional DC adapter and a bypass switch, and it's hardwired to provide true bypass. The nine-volt battery is mounted in an easy-access compartment that allows you to change batteries in seconds without a screwdriver.

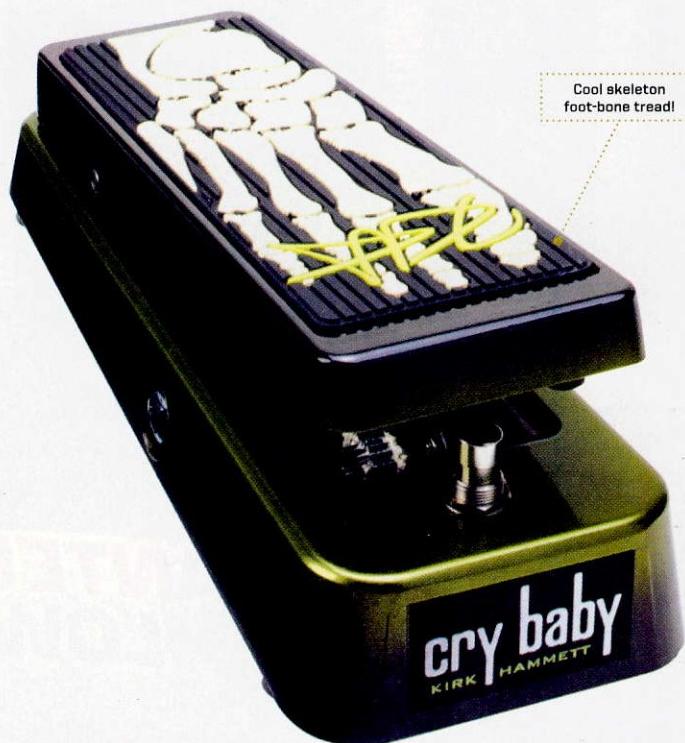


SPECS

LIST PRICE: \$264.99
MANUFACTURER:
Dunlop, jimdunlop.com



HALF-COCKED IT DELIVERS VOCAL-LIKE MIDRANGE THAT'S A DEAD-RINGER FOR MICHAEL SCHENKER'S SEVENTIES UFO SOLO TONE.



PERFORMANCE

THE KIRK HAMMETT wah's sweep covers a distinct and highly musical midrange sweet spot that avoids the swampy bass and piercing treble of wahs that have wider sweep ranges. In half-cocked position it delivers expressive, vocal-like midrange that's a dead-ringer for Michael Schenker's Seventies UFO solo tone. The pedal sounds best through an amp producing a decent amount of overdrive or distortion, as the post-wah signal boost keeps volume levels consistent across the pedal's entire sweep range. Hammett's tweak works: even the bassiest (heel-down)

settings don't sound boomy, though due to this optimization, a slight volume drop is apparent when the pedal is used with a clean amp.

THE BOTTOM LINE

THE DUNLOP KIRK HAMMETT Signature wah is a great choice for rock and metal players who rely primarily on distorted tones. **SC**

+PRO

- EXPRESSIVE •
- FOCUSED MIDRANGE SWEEP •
- COOL STYLING •
- TRUE-HARDWIRE BYPASS

-CON

- OPTIMIZED FOR DISTORTED TONES

BUZZ BIN NEW, HIP AND UNDER THE RADAR

TWA LITTLE DIPPER VOCAL FORMANT PEDAL

THE FIRST PEDAL FROM Godlyke's TWA (Totally Wycked Audio) line, the Little Dipper is an envelope-controlled vocal formant filter that recalls the classic auto-wahs of the Seventies. Inside the sparkling blue box two filters work in tandem to create frequency peaks and notches that simulate the vowel sounds of human speech. The tones range from funky squawks to nuanced inflections that can lend subtle articulation to picked lines. But the Little

Dipper is capable of producing phasing effects and filter-sweeping flange tones too, making it one extremely versatile effect for rhythm and lead. Access to these tones is provided via three uniquely named controls. Ascension controls the depth of the filter sweep and has sweet spots along its rotation that produce distinct vocal tones. Inclination determines how quickly the filters trigger in relation to one another, which in turn produces

various vowel and diphthong (double-vowel) sounds. Turn up the Diffraction control to add fuzz to your sound. Inside, the pedal has a control to set the dry/wet blend and a trim control to set the threshold level on the built-in noise gate.

To top it off, the Little Dipper creates its own light show via seven LEDs in the shape of Ursa Minor. From its tones to its cool looks, the Little Dipper is light years of retro-inspired fun. —Christopher Scapelliti



SPECS

LIST PRICE: \$300.00
MANUFACTURER:
Totally Wycked Audio, godlyke.com

LITTLE ENGINE

Vox Night Train tube amplifier head



The Pentode/Triode switch lets you cut the power output in half, from 15 to 7 1/2 watts.

* BY CHRIS GILL

NIght Train is the name of a cool rhythm-and-blues song covered by James Brown (among many others), a fine apple wine and a cool song by Guns N' Roses about that same fine apple wine. Now Night Train is also the name of a super-cool mini-tube amplifier head made by Vox.

The Vox Night Train is the latest entry into the fast-growing category of bantam tube guitar amplifiers that deliver huge, aggressive, professional-quality sound in the smallest package imaginable. It's about the same size and power as the Orange Tiny Terror (one of the smallest compact amp heads on the market and the Vox's closest competitor), but it manages to pack even more features into its diminutive chassis while it considerably ups the ante in the looks and styling department with its mirror-finish chrome diamond-grille housing.

FEATURES

MEASURING ONLY ABOUT 12 inches long, 7 inches tall and 6 1/2 inches deep, the Vox Night Train head is about the same size as a construction worker's lunch box, but it's jam packed with big, beefy transformers and sizzling pairs of EL84 power and 12AX7 preamp tubes instead of a greasy bologna sandwich and a thermos filled with hooch-spiked coffee.

The Class A/B-configured power tubes allow the Night Train to pump out 15 impressive watts. Weighing in at 17 pounds, it's about five pounds heavier than the Tiny Terror, but fortunately you can *hear* the difference in heaviness as much as you can feel it.

Although the Night Train features a relatively simple-looking array of controls (gain, volume, treble, middle and bass knobs), the amp's Bright/Thick switch and Pentode/Triode operation mode switch (which also has a standby function) provide more tonal versatility than meets the eye. Thick mode significantly boosts the gain and bypasses the EQ controls, providing a richer and darker overall tone than Bright mode. Triode mode drops the amp's output power to 7 1/2 watts, cutting the overall volume output and taming high frequencies slightly.

The Night Train's rear panel offers only eight- and 16-ohm speaker outputs—there's no four-ohm output, effect loop or line output. The amp ships with a cool and convenient padded custom carrying case with a shoulder strap, although you might want to consider upgrading the included skinny strap to a wider strap with more padding if you plan to lug this rather hefty beast on the subway or commute to gigs on your Harley.

PERFORMANCE

THANKS TO THE Bright/Thick switch, the Night Train is almost like two



QUALITY & DESIGN

SPECS

LIST PRICE: \$700.00

MANUFACTURER:

Vox Amplification,

voxamps.com

OUTPUT: 15 watts

TUBES: Two EL84

(power amp), two

12AX7 (preamp/reverb)

CHANNELS: One

FRONT PANEL: 1/4-inch

input jack, gain, Bright/

Thick mode switch,

treble, middle, bass,

volume, Pentode/

Triode/standby switch,

power on/off

REAR PANEL: Eight-

ohm speaker output,

16-ohm speaker output

OTHER: Custom

padded carrying case



THIS AMP LOVES ANY VARIETY OF GUITARS AND IS PLENTY LOUD ENOUGH TO GIG WITH IN MOST PERFORMANCE SITUATIONS.

amps in one. While Bright mode delivers plenty of that glassy EL84 Class A/B chime that Vox amps are famous for, you can summon up a lot of different personalities with the passive tone controls (note that no sound is produced when all of the tone controls are turned down). For example, by turning the treble all the way off and cranking the bass and mids, I got impressive AC/DC-style overdrive humbucker grind from a Danelectro (!) with lipstick-tube pickups (!!). Playing a humbucker-equipped Les Paul and turning up the treble, I was rewarded with sparkling highs and percussive twang that any Strat specialist would envy.

Thick mode delivers pure balls-to-the-wall high-gain aggressiveness that could compete with a classic Marshall. The lack of tone control functionality in this mode isn't the letdown one would think it would be, and players who prefer to use the guitar's volume controls as a "tone" control will love the way the Night Train's Thick mode goes from clean and pristine to nasty and gnarly at the flick of a wrist. The tones in both channels are great for any style except perhaps the most extreme metal, but you can compensate for this with the various high-gain distortion pedals on the market. This amp loves pedals as much as it loves any variety of guitars, and it's easy to slip into your existing rig should you plan on downsizing your gigging setup. Yes, this amp is plenty loud enough to gig with in most performance situations.

THE BOTTOM LINE

WITH ITS COMPETITIVE price and streamlined but versatile features, the Vox Night Train is a welcome and worthy addition to the new breed of bantam amps. Whether you like tones that are fresh and funky or rowdy and raunchy, the Night Train can take you there with a first class ticket. Living up to its name, this amp can easily handle both the James Brown and Guns N' Roses versions of "Night Train," and it's as affordable and intoxicating as its namesake libation. **SC**

+PRO

COMPACT
POWERHOUSE •
STELLAR CLEAN AND
HIGH-GAIN TONES •
HALF-POWER TRIODE
MODE

-CON

EQ BYPASSED IN
THICK MODE • NO
FOUR-OHM SPEAKER
OUTPUT

DREAM TEAM

DiMarzio DP228 Crunch Lab and DP227 LiquiFire John Petrucci humbuckers

* BY ERIC KIRKLAND

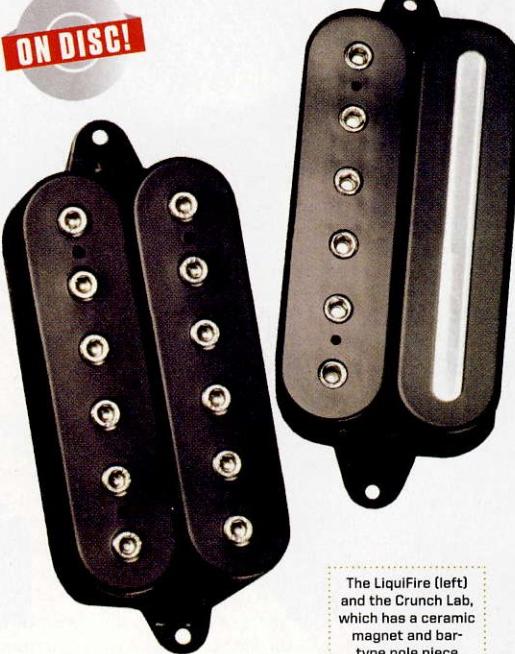
A NUMBER OF DIMARZIO'S most popular pickups have been born out of artists' requests for signature sounds, such as Joe Satriani's midrange-dense Mo' Joe and Steve Vai's ultra-complex Evolution. John Petrucci's Crunch Lab and LiquiFire humbuckers are two new additions to the company's artist-based models. Petrucci typically creates his creamy tones with a DiMarzio D-Sonic and an Air Norton, but he recently asked the company to create new pickups that produce a more aggressive and articulate sound. These new models deliver the visceral tones and over-tone-rich frequencies that are key to Petrucci's new sound.

CRUNCH LAB

THE CRUNCH LAB bridge pickup has a ceramic magnet and a bar-type pole piece that's designed to be positioned toward the neck rather than the bridge. This results in extremely articulate tones that are smoothed out by the bar's broad magnetic field. Compared to Petrucci's previous sounds, these pickups are tighter in the lows and warmer in the highs, while they illuminate high-gain sizzle and produce singing harmonics. Combined with these attributes is a growling low-mid resonance that sounds as all-powerful through a great Marshall as it does through a Mesa Mark II C+.

LIQUIFIRE

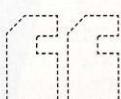
PETRUCCI LIKES TO solo a lot on the neck pickup through his Mesa/Boogie amps. The Alnico 5-loaded Liquifire cuts through that heavy Mesa tone, so that every note is clearly heard and touch response is uncompromised. Soloing with this pickup is exhilarating, because you get all of the neck-position sustain and depth with the added benefit of great pitch definition. You can play as fast as you want with no loss of



SPECS

LIST PRICES: DP228
Crunch Lab, \$119.00;
DP227 LiquiFire,
\$109.00

MANUFACTURER:
DiMarzio Inc.,
dimarzio.com



**THESE NEW
PICKUPS
DELIVER THE
TONES THAT
ARE KEY TO
PETRUCCI'S
NEW SOUND.**

clarity. Of course, chords benefit from these characteristics as well. Even in complex chords, every note rings with constant volume and exceptional pitch accuracy.

THE BOTTOM LINE

THE TONES PRODUCED by DiMarzio's John Petrucci-inspired Crunch Lab and LiquiFire pickups are musical, harmonically deep and well defined. Although they are best suited to shredders that want a thick and articulate sound, their magic won't be lost through a bone-clean amp. Better still for Petrucci fans, these two pickups are the quickest way to get the guitarist's formerly elusive tone. **SC**

+PRO

HIGHLY DETAILED
AND WARM • PUNCHY
AND ARTICULATE

-CON

NOT FOR FANS
LOOKING FOR AN
EXTREME GAIN
PICKUP

NEW EQ

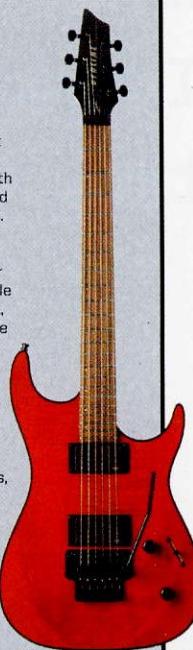
WHAT'S NEW & COOL

GODIN GUITARS

REDLINE 3

Godin's Redline 3 is built for aggressive high-performance playing, with a Floyd Rose tremolo and EMG active humbuckers. The Redline 3 features a body with a silver-leaf maple center and poplar wings, a 25 1/2-inch-scale bolt-on rock maple neck, and a rosewood or maple 22-fret fingerboard. Electronics include EMG-85 and -81 active humbuckers with a three-way switch, and controls for volume and tone. Other features include high-ratio tuners, the Redline 3 G 3 headstock, thick black binding and high-gloss flame tops on color models or a satin, semi-gloss finish on the natural flame model, with maple fingerboard.

LIST PRICE: \$985.00
GODIN GUITARS,
GOINGUITARS.COM



ARTIOLI DESIGNS

VOICE CAPO

Voice, from Artioli Designs, is the first true chord-forming capo. The box-shaped capo spans four frets and has 24 individual buttons, one for each string/fret combination within the four-fret range. Press the buttons to form chords and open or alternate tunings—the buttons will hold the new tunings while you play freely with the fingering hand over the capo tuning. The Voice capo also helps beginning guitarists recognize chord sounds by allowing them to create chords that their hands may not be able to form. Additionally, the Voice capo can help guitarists of all levels advance their skills by allowing them to form a chord while practicing scales in a specified key. The capo fits all standard-sized acoustic guitar necks (1 3/4-inch and 1 11/16-inch) and all guitar necks between 1.65 inches (42mm) and 1.8 inches (46mm). Online instructional videos, tutorials and open-voicing charts are available.

STREET PRICE: \$59.00
ARTIOLI DESIGNS, VOICECAPO.COM

SWEET 16

Yamaha LLX16 acoustic-electric guitar

* BY CHRIS GILL

IN 2004, Yamaha performed a significant overhaul of its popular L Series of acoustic guitars, a handmade line of instruments built from high-quality materials that delivered outstanding sound quality at affordable prices. While Yamaha's L Series was always popular (fingerstylist Bert Jansch, a major influence on Jimmy Page and Neil Young, has remained a devoted L Series player since the Seventies), the improvements made the guitars a better value than ever, providing sound quality and playability comparable to instruments costing significantly more.

The LL16 is Yamaha's most popular "new generation" L Series model. It's so popular that it's the only L Series model that is also available in a left-handed version. But one common complaint was that Yamaha did not offer an acoustic-electric version of this outstanding noncutaway guitar. With the introduction of the new LLX16 acoustic-electric model, Yamaha offers the acoustic-electric that L Series fans have been waiting for since the LL16 made its debut.

FEATURES

WITH THE EXCEPTION of its built-in preamp/pickup system and new sunburst finish option, the LLX16 is identical to the LL16. The list price is slightly higher as well, but there's only a \$400 difference between the acoustic-electric and the strictly acoustic version (add another \$100 if you opt for the LLX16TSB sunburst finish model). *Guitar World* reviewed the LL16 model back in 2004, but to refresh your memory, it's a dreadnought-style guitar with a solid Engelmann spruce top, solid Indian rosewood back and sides, ebony fingerboard and bridge, and a three-piece neck featuring a rosewood strip sandwiched between two mahogany outer layers. Yamaha's unique X-bracing pattern, non-scalloped braces and enlarged C-shaped neck block help increase resonance, provide focused midrange and ensure greater transfer of string vibration energy to the guitar's top.

The LLX16 features Yamaha's new System 60 Acoustic Resonance Transducer (ART) preamp system, which uses three independent, strategically placed contact pickups to capture bass, treble and full-range tones. Instead of the usual two- or three-band

EQ controls, the System 60 preamp has individual volume controls for each of the pickups, along with a master volume control. In place of the blocky, bulky control panel typically found on acoustic-electrics, Yamaha uses custom-designed, calibrated push pots that recede into the guitar's body, which preserves the guitar's natural elegance and requires minimal wood removal. The easy-access battery compartment is located on the lower bout, just adjacent to the endpin.

PERFORMANCE

UNPLUGGED, THE LLX16 sounds identical to the LL16. It pumps out tight, well-defined bass that avoids a typical dreadnought's excessive boom and offers warm, slightly emphasized midrange and crisp, sparkling treble. Fingerstyle players will appreciate the LLX16's wide 1 3/4-inch nut and well-balanced tone across its entire frequency range, while rhythm players will love how well this guitar responds to dynamics, although the responsive Engelmann spruce top will overdrive if you lay too heavily into the strings.

The LLX16's acoustic strengths translate very well through the System 60 ART preamp/pickup system. While it may take some players a while to get used to adjusting the individual pickups' volume controls instead of tweaking EQ sliders, the System 60 actually provides more useful tonal-shaping capabilities that always produce exceptionally natural tones. For example, cutting the bass with a standard acoustic guitar EQ can make the lower strings sound dull and flat, but by turning down the System 60's bass pickup the lower strings retain clarity and punch, even as the bass frequencies are tamed.

Unlike most guitar preamp systems, Yamaha's System 60 does not feature any feedback-fighting phase or notch filter switches. After playing the LLX16 through a loud acoustic guitar amplifier or PA system, you'll discover why: the pickups do a great job of suppressing feedback on their own, and usually one of the pickups' volume controls (most likely the bass pickup's) just needs to be turned down a notch to kill the problem. If feedback problems are unavoidable (such as when you're playing with a loud electric band), Yamaha provides a sound-hole cover for the LLX16 that works exceptionally well.

SPECS

LIST PRICES:
\$1,699.00; LLX16TBS
sunburst finish (as shown), \$1,799.00

MANUFACTURER: Yamaha,

yamaha.com/guitars

BODY: Solid rosewood back and sides, solid Engelmann spruce top

NECK: Three-piece mahogany/rosewood/mahogany

NUT: 1 3/4 inches

FINGERBOARD: Ebony

Scale length: 25 1/2

inches

FRETS: 20

BRIDGE: Ebony

TUNERS: Yamaha gold-plated Grover style

ELECTRONICS:

Yamaha System 60 ART

Individual volume controls for each of the three pickups and the master volume recede into the body.

ON DISC!

The solid Engelmann spruce provides rich, complex tones.

THE BOTTOM LINE

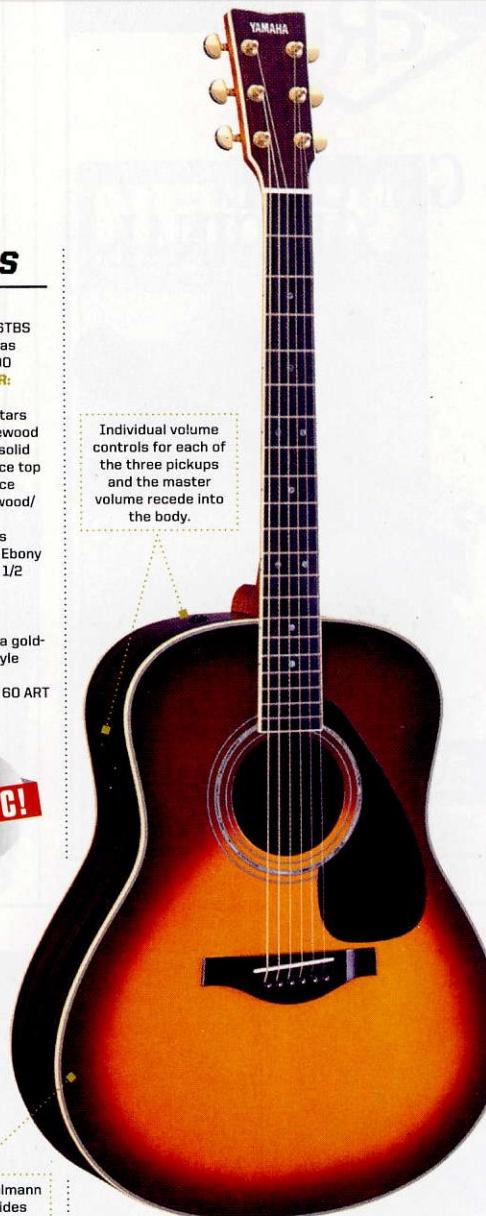
YAMAHA'S LLX16 is a very welcome addition to the company's outstanding L Series guitars. By equipping its most popular acoustic model with a high-quality preamp/pickup system, Yamaha has produced a true winner that should prove to be as ubiquitous onstage as the LL16 already is in the homes of acoustic guitar enthusiasts. This model's street price competes with many acoustic-only guitars that don't even match the LLX16's unplugged tones or quality materials, and the addition of a preamp system sweetens the deal considerably. **SC**

+PRO

- EXCEPTIONAL VALUE
- NATURAL-SOUNDING PREAMP SYSTEM •
- BRILLIANT ACOUSTIC TONE

-CON

- SOME PLAYERS MAY STILL PREFER STANDALONE EQ CONTROLS



FLYING LOW

Eastwood Airline Map bass

* BY ED FRIEDLAND

IN TODAY'S BASS market, 34- and 35-inch-scale instruments are the standard, but there was a time when short-scale basses were plentiful. Longer scale lengths produce a clearer fundamental tone, which is one reason why shorter, 30- and 32-inch-scale basses went the way of the dinosaur. But the thick, sweet and round tone of the short-scale bass has made a comeback in recent years, opening the door for the reissue of offsetbeat classics.

The Eastwood Airline Map bass is one such example. Built on a 30 1/2-inch scale, the bass is based largely on guitars made by Valco, the Sixties instrument manufacturer responsible for the budget Airline, National and Val-Pro brands. While the Eastwood bass gets its name from Airline, it takes its styling cues from the 1962 Val-Pro 85 bass and National Newport guitar, two instruments whose "Reso-Glass" (acrylic resin and fiberglass) bodies were shaped somewhat like a map of the continental United States. But the Airline Map has more than just visual appeal: it pumps the thump in a big way and sports many modern improvements that make it gig worthy.

FEATURES

UNLIKE THE VALCO guitars, the Eastwood has a chambered mahogany body. The chambering opens up the resonance, giving the Map a hollow-body-like tone but with great midrange focus. It also keeps the weight low: my review bass weighed in at 7.8 pounds. The black-finished body is capped with very slick deco-style white-and-black pickguard, while the white binding offsets the top's carved contours, giving the guitar a classy "tuxedo" vibe. (Seafoam Green and white finishes are also available.) The tuners are chrome Grover-style closed-gear machines with a 3/8-inch post, and the plastic nut is 1 5/8-inch wide, just slightly bigger than a Jazz bass. The slots were cut a bit too narrow for the strings, but a higher quality bone nut would bring this bass up to pro standards. The bolt-on maple neck has a body-matching finish with white binding and a 22-fret rosewood fingerboard with big block inlays.

The two chrome-covered alnico humbuckers are placed for good tonal variety and blend. The neck pickup booms with authority, while the bridge

pickup is super-tight and focused. Together, they give a full-range, complex tone that is surprisingly effective and versatile. The three-way pickup selector switch is placed near the upper horn (right around the state of Pennsylvania) and has a groovy retro-style metal surround plate. The pickups are controlled with a basic volume/volume/tone arrangement, and while the chromed plastic knobs are cheap, they're effective and look good at a distance.

The Tune-o-matic-style bridge offers good intonation adjustment, but it's two end-post height adjusters don't allow for individual string-height changes. The string ends are held in chrome trapeze tailpiece, and due to the 32-inch distance to the nut, medium-scale strings work fine on the Map.

PERFORMANCE

ONE LOOK AT THIS bass and you know right away you're not going to hear anything that resembles a Fender, but within the species of short-scale basses, the Airline more than holds its own as a prime example of old-school low-end punch. The smaller scale length and nicely proportioned neck make playing the Airline a pleasure. I found it easy to adjust my muscle memory from long-scale basses, but guitarists who want to try their hand at playing bass will find the Map feels comfortable immediately.

The Map comes strung from the factory with roundwounds, but I replaced them with flatwounds to bring this baby in line with its historical imperative. With the factory strings, the Airline produced a grinding rock tone that many might prefer, but to me the bass cried out for flats. The lower-tension strings let the bass relax and the tone develop more naturally.

The neck humbucker is a beast. It surprised me with its high output and gargantuan tone, and it would fill out the bottom in classic rock, blues, country, reggae or any style where low-rider bass is appropriate. Played with a pick, the Airline had a sound reminiscent of the early, hollowbody tone of Grateful Dead bassist Phil Lesh.

With the selector in the middle position, the voice narrowed a bit, but the improved articulation made the tone more suitable for faster, intricate lines, while it retained plenty of bottom. With a pick, you get a crisper attack that works well for palm-muted licks. The bridge pickup alone produced

SPECS

LIST PRICE: \$1,029.00
MANUFACTURER: Eastwood Guitars, eastwoodguitars.com
BODY: Mahogany, chambered
SCALE: 30 1/2-inch
FRETTS: 22
NECK: Maple, bolt-on
PICKUPS: Two Alnico Hot-10 humbuckers
CONTROLS: Two volume, one tone
SWITCHING: Three-way toggle
BRIDGE: Tune-o-matic style, trapeze tailpiece

The 30 1/2-inch scale delivers the thick and round tones of classic short-scale basses.

ON DISC!



The two alnico pickups are placed to give a complex tone that's versatile and full range.

The chambered body gives the Map hollowbody-like tone with great midrange focus.

incredibly tight tones that might be too thin to support a band, but they're great for solos and become super nasty when you add a little overdrive.

THE BOTTOM LINE

THE EASTWOOD AIRLINE MAP bass is an ultra-cool looker that has all the charm and tone of a retro classic with dependable modern construction. **SC**

+PRO

AWESOME TONE AND LOOKS • EASY SCALE LENGTH FOR GUITARISTS THAT WANT TO TRY THE DEEP END

-CON

CHEAP PLASTIC NUT

PRODUCT PROFILE



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OVERALL VALUE



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OVERALL VALUE



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Profile

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PRODUCT PROFILE



Ducks Deluxe

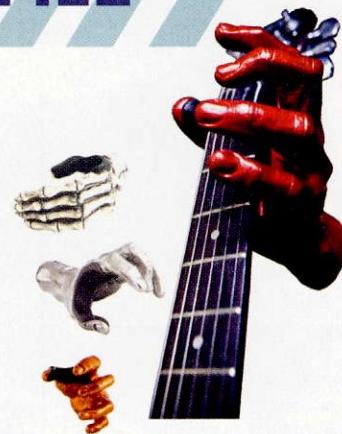
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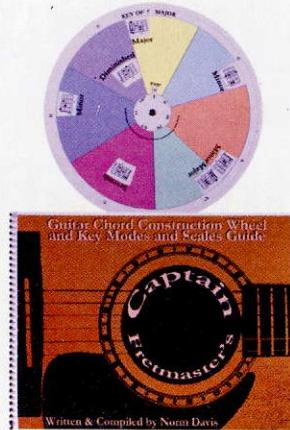
XCELERATOR VOLUME PEDAL

Modtone Effects

The ModTone MT-VOL Xcelerator Volume Pedal features a long taper parametric potentiometer that lets you ad just a dash of volume dip all the way to complete signal shutoff. With the variable range setting it allows you to back off a little on rhythm and crank it up for leads, emulate a sweeping tremolo or utilize the aux output section for line out to a tuner or use both at unity for a stereo splitter when using two amps. The Xcelerator Volume pedal is much more than your average volume pedal!

List \$89.95

modtone-effects.com



CAPTAIN FRETMMASTER'S GUITAR CHORD WHEEL AND SCALES GUIDE

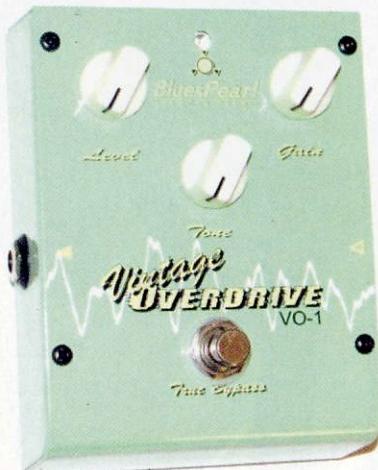
Captain Fretmaster

Every guitarist should have these awesome tools in their guitar case! The easy-to-read, double-sided guitar wheel displays chords in all twelve keys (Major and Minor) and their relative fingerings. The 72 page Scales Guide helps you command mastery over the scales and modes in each key, making it a cinch to memorize the fret board. Both the Wheel and Guide are designed to be used together.

SRP: \$19.99

www.captainfretmaster.com

415-990-9701



VINTAGE OVERDRIVE

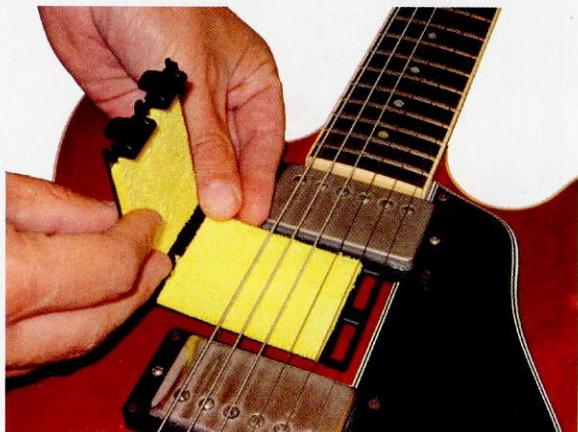
Blues Pearl Amp Company

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THE GUITAR RIGS OF THE STARS

SHRED CORE

Mike Schleibaum of Darkest Hour builds his rig around some simple, shred-ready pieces.

* BY NICK BOWCOTT

DESIGN PHILOSOPHY "Compared to some shredder's rigs, my setup is really simple," says Darkest Hour guitarist Mike Schleibaum. "After 15 years of trying out what other guitarist's have done, I've created a live setup that sounds amazing but is easy and quick to troubleshoot."

Schleibaum credits the addition of two EVH 5150III heads with helping him achieve his goal. "The EVH heads sound so good naturally," he says. "With just the amps, my guitar and a couple things for flavor, I'm good to go."

CONTROL ISSUES "I never want to be tied down by my pedal board," Schleibaum says. "I like to move around the stage too much." As such, he limits his switching to two or three pedals per song, particularly his MXR EVH Phase 90. "The Phase 90 really helps my solos cut through," he says. "I'll also use it to juice up a melodic line."

When Schleibaum steps up to solo, the guitarist also engages the Alesis Quadraverb that resides in the effect loop of his top, "wet," head. "It's set up for a lead delay/reverb sound," he says. "I like to crank the output. Then, when I engage the effect loop with the 5150III's footswitch, it gives the

solo a nice boost."

FAVORITE PIECE OF GEAR "My Washburn Vintage-finish N4 Nuno Bettencourt signature. I've got tons of other guitars, but I just can't put this one down. It's a tortured soul, and I love to play it."

SECRET WEAPON "My EVH 5150III. With just a guitar, a tuner and that head, I could play an arena gig and it would sound amazing," Schleibaum says. "The EVH is an incredibly versatile head, and its third channel is the best for death metal. It gives me a nice cut in the highs and mids, but at the same time it has all the low end and gain that a modern metal amp needs."

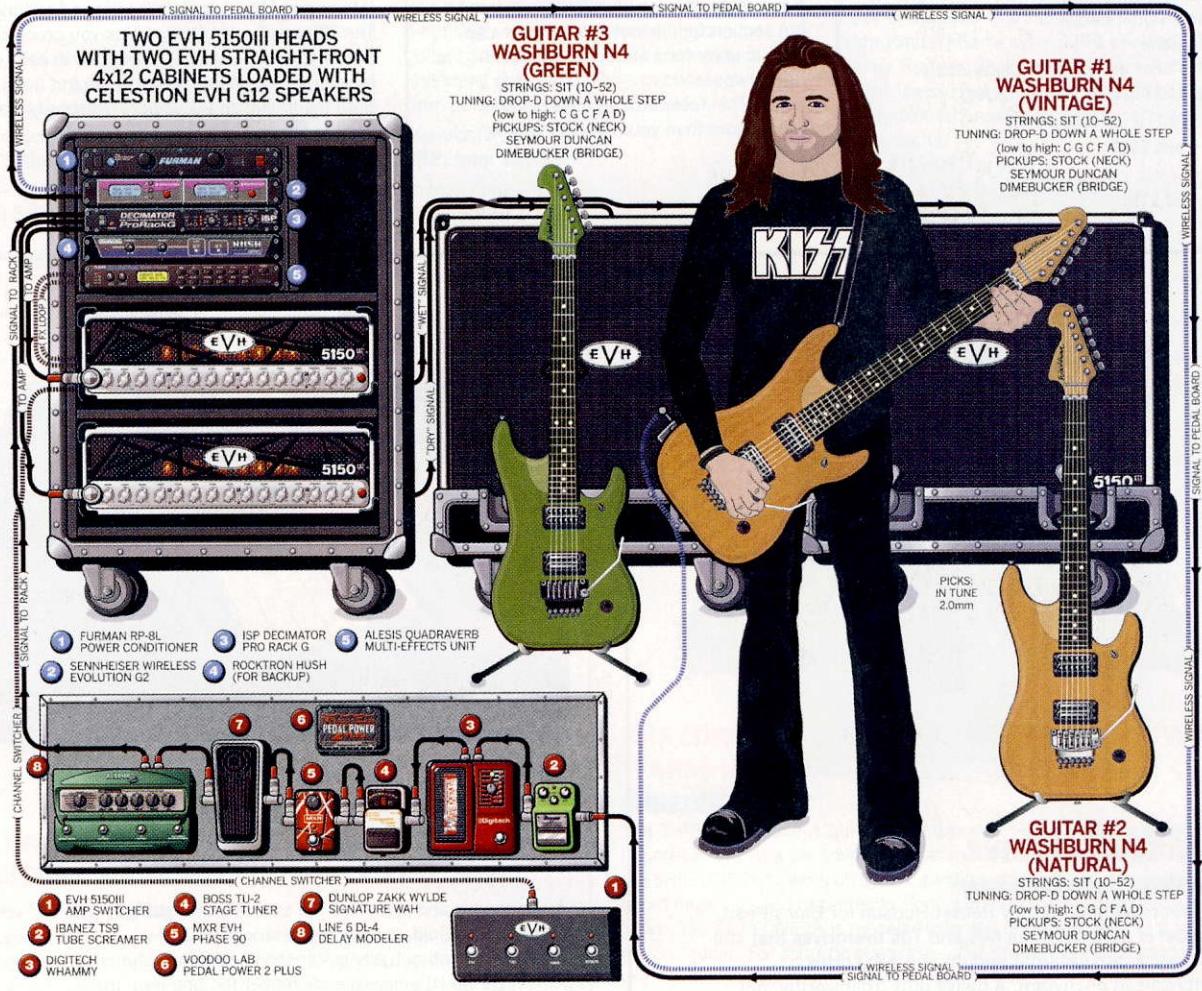


Illustration by Adam Cooper/guitargeek.com

THE SOUL OF TONE

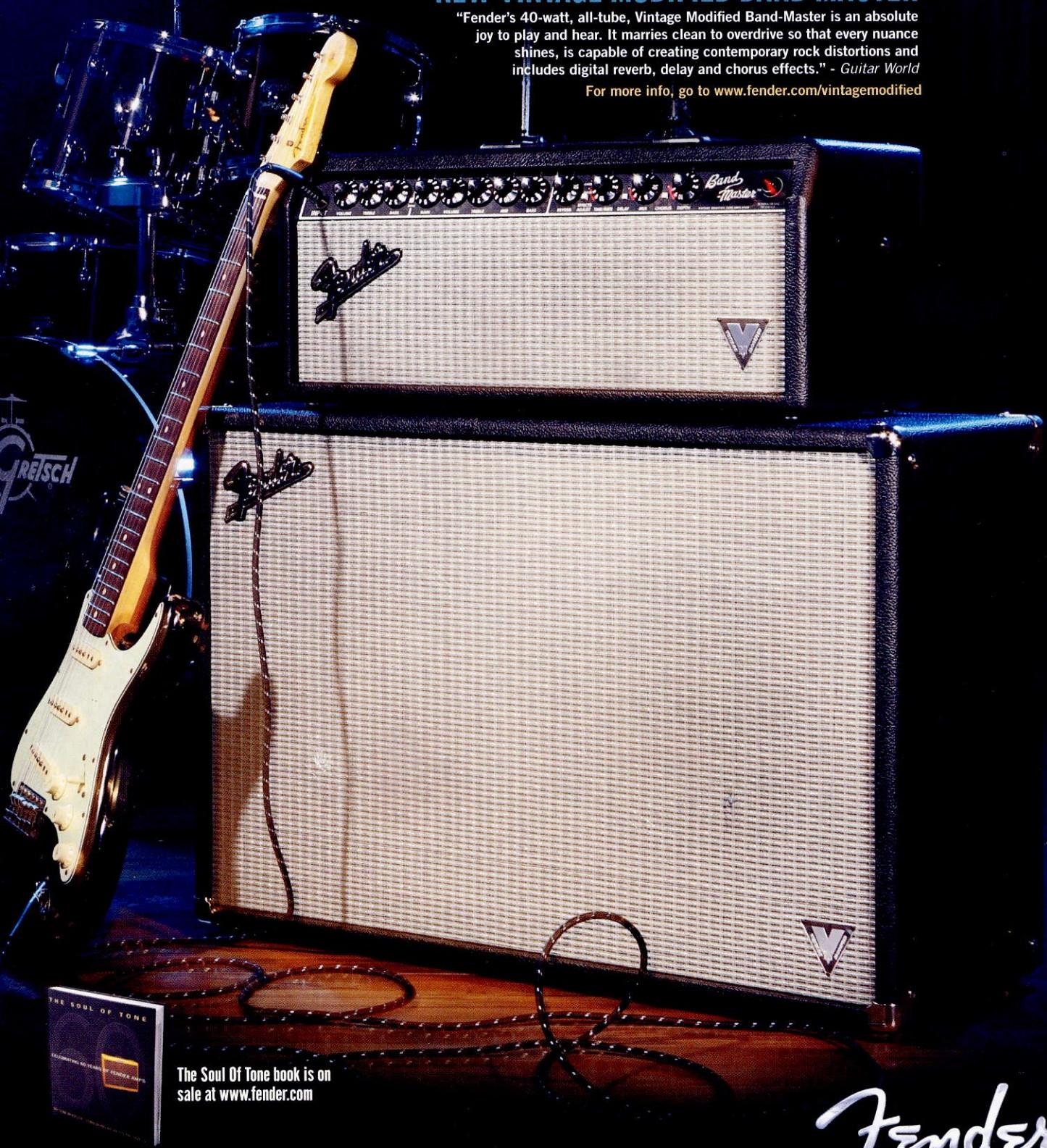
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